



Gender Counts: An analysis of gender in Irish theatre 2006-2015

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#WAKING
THE
FEMINISTS

gender counts

An analysis of gender
in Irish theatre 2006-2015

Researched by

Dr. Brenda Donohue, Dr. Ciara O'Dowd, Dr. Tanya Dean
Ciara Murphy, Kathleen Cawley and Kate Harris

Commissioned by

#WakingTheFeminists

Funded by

The Arts Council/
An Chomhairle Ealaíon

We
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1,155
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Women
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We
counted
959 authors
and 4,815
actors

Foreword

Lian Bell, Campaign Director,
#WakingTheFeminists
June 2017

#WakingTheFeminists began as a campaign for equality for women in Irish theatre in late 2015. The movement was given form by an unprecedented outpouring of personal testimony from hundreds of women working across all areas of Irish theatre – directors, designers, authors, actors, stage managers, technicians, and more. It became apparent straight away that no research existed to provide context or analysis for these experiences; however the sheer volume of eloquently outraged stories allowed us to create a campaign that cut through the Irish cultural world like a knife. Through these voices, the power of the campaign took on a life of its own, touching not only the theatre, but affecting the whole cultural community, as we asked things like – what stories does our culture tell about us, whose stories get told, and who chooses those stories?

This was not, of course, the first time these kinds of testimonies had been heard, and it was not, of course, the first time allegations of gender discrimination had been leveled against our publicly funded theatres. But this time was different; not least as we considered the legacy of the social ideals that sparked the Easter Rising one hundred years previously. This time we spoke as one, and were listened to. And now, after the campaign has come to a close, this time we can say confidently that things are changing.

In the one short year of the campaign we have seen some extraordinary shifts, both in the working practices of many of our major organisations, and in the openness with which we can discuss gender as an issue. Our national theatre has set itself far-reaching and carefully chosen guidelines on gender equality. Our major theatre organisations are working together to formulate gender equality policies. Our Minister for the Arts has called on all our National Cultural Institutions to have their own gender policies in place by next year. Programmes across the arts are beginning to reflect a new, deeper consideration for gender – and where they do not, they are being taken to task by their audiences.

Thanks to the support of the Arts Council, in 2016 **#WakingTheFeminists** commissioned groundbreaking research into the gender balance in ten of the top publicly funded theatre organisations over a ten-year period from 2006-2015, as a way to create a baseline from which these changes can be measured. This report is the piece of the puzzle that was missing, the research that never existed. And you will find that it is stark. It also fully supports the arguments made throughout the campaign – that women are generally underrepresented as artists in Irish theatre, particularly in the leadership roles of Author and Director, and that this tendency is most evident in the theatre organisations in receipt of the most public subsidy.

There are bald facts that jump out – that in six of the ten years studied, the Gate Theatre did not present a single play directed by a woman, that in 2008 the Abbey Theatre produced no play at all by a female writer, and that in the entire study, only 9% of productions employed female sound designers. There is so much to learn from this study, and yet there is still so much more to dig into. For example, while the statistics on Cast look relatively positive (with two of the organisations studied, Dublin Fringe Festival and The Ark, hitting equal numbers of male and female actors), the study does not go into the size of the roles, nor whether the characters play along gender-stereotyped lines. There is also further study to be done into payment, and whether men

and women are remunerated equally when employed to work in theatre. A hidden and touchy subject in such a cash-strapped industry.

This study gives us the what – but we still in many cases need to work out the why and the how. Why, in the 21st century, are the roles of Sound and Costume Designer so gendered, and how can we begin to redefine them so that young people now coming into the industry feel those options are open to them? Perhaps somewhat surprisingly, the study does not find a link between female leadership in an organisation and female representation in the studied roles, which goes against what many of us assumed. Why do women in positions of power often replicate traditional patriarchal systems, and how can they begin to counter that tendency? It is clear that we cannot simply rely on making sure women have the opportunity to take up leadership roles; there is also a critical need to reexamine and change the existing structures in which they operate. Or to reimagine those structures entirely.

We trust a follow-up study over the coming years will begin to see a change in these patterns, thanks to the work begun within the theatre community since the **#WakingTheFeminists** campaign. What has happened in such a short time has been extraordinary, but let us not slide back to sleep, assuming that those in leadership roles will take this report and act on it quickly. Good intentions are good, but good actions are better. We all have a responsibility to stay awake and watch what happens over the coming years. We must keep counting. The Abbey Theatre has said it will include its gender statistics in its annual report, a practice we hope all cultural organisations will adopt. The excellent researchers who compiled this report are available to work with those who would like to plan their methodology.

While **#WakingTheFeminists** focused on improving the visibility of and opportunities specifically for women in Irish theatre, it also prompted discussions on how the unseen in our society can take agency in sculpting our national identity to reflect its full diversity. As theatre workers and artists, we picked the battle that we knew best, and thought we had the best chance at winning. However, our hope and ambition was always that the organisational and psychological changes wrought in the wake of the campaign could also be taken advantage of by those who continue to be sidelined in our culture; because they are disabled, poor, transgender, a member of the Traveller community, or another minority. Simply put, by removing the boundaries that hold back the best artists because of social discrimination, we will end up with better theatre. Creating a more level playing field for women is an important aspect of that, but it is only a first step.

The **#WakingTheFeminists** campaign made it clear that gender discrimination in our theatres cannot be allowed to continue. We, as artists and as audiences, deserve better. We deserve to have our stories, our lives, our dreams, and our ambitions played out on stages across our country. We deserve the lives of our women to be woven seamlessly into the fabric of how we express our culture, nationally and internationally. Ideally this report will come to be seen as a snapshot of a time that is coming to a close, where discrimination was the norm. It is up to all of us, workers, artists and audiences alike, to make sure that these numbers change, and change forever.

Executive Summary

It is evident from the statistical analysis carried out in this study that Irish theatre has a significant gender problem.

This research focuses on ten of the top Arts Council-funded organisations that produce or present theatre in Ireland.

We collected data on 1,155 productions and counted 9,205 individual roles. The key findings are as follows:

- The four highest-funded organisations in our sample have the lowest female representation.
- Looking at the first eight sampled organisations, there is a general pattern of an inverse relationship between levels of funding and female representation. In other words, the higher the funding an organisation receives, the lower the female presence in these roles.
- Women are poorly represented in six of the seven roles studied; i.e., in every role except Costume Designer.
- Only 28% of Authors employed are women.
- Sound Designer and Costume Designer are gendered male and female roles respectively.
- Only 9% of Sound Designers employed are women.
- Women are most represented in The Ark, Rough Magic Theatre Company and Dublin Fringe Festival.
- Women are least represented at the Gate Theatre, and the Abbey Theatre.
- The gap to achieving gender parity ranges between 41 and 8 percentage points in the roles studied.

The overall percentages of female representation in each category are as follows:

Directors	37%
Authors	28%
Cast	42%
Set Designers	40%
Lighting Designers	34%
Sound Designers	9%
Costume Designers	79%

8% of plays
at the Gate
Theatre from
2006-15 were
directed by
women



The background is a solid red color. It features several concentric circles in the upper half, with varying shades of red and pink. In the lower right corner, there are several overlapping geometric shapes, including rectangles and squares, in different shades of red and pink, creating a layered effect.

1. Intro- duction

In 2011,
77% of actors
at The Ark
were female:
the highest
percentage in
any year.
The second
highest was
Druid in 2014
with 67%

Introduction

In November 2015, the Abbey Theatre launched its 1916 commemoration programme, which led to the formation of a grassroots movement called **#WakingTheFeminists**. The movement campaigns for equality for women in the Irish theatre industry.

This study, commissioned by **#WakingTheFeminists** in 2016, seeks to ascertain the gender balance in Irish theatre. It is a quantitative analysis of ten of the top Arts Council-funded organisations in Ireland that either produce or present theatre.

The study was conducted by a team of six researchers in collaboration with Irish Theatre Institute and the Centre for Drama, Theatre and Performance at NUI Galway. Led by Dr. Brenda Donohue, the study examines the last ten years (2006-2015) in an effort to describe the landscape of Irish theatre as it is now in gender terms. This report outlines the scope of the analysis, its aims and objectives, methodology, and its findings.

As the **#WakingTheFeminists** campaign progressed, the need for data and scholarly research on the topic became increasingly evident. The movement aims not only to describe the issue of gender discrimination in Irish theatre, but also to develop evidence-based solutions. While some quantitative analysis on gender had been published by Irish Theatre Institute, Theatre Forum and Prof. Patrick Lonergan of NUI Galway in his blog,¹ none of these tackled the gender problem in a single, quantitative analysis. Anecdotal evidence and testimonies were a vital part of the **#WakingTheFeminists** movement, but there was a pressing need for them to be put into context through a statistical analysis of the sector.

According to the Central Statistics Office, women make up 50.6% of the population of Ireland; we want to find out how they are represented in theatre in statistical terms.²

This study examines ten sampled organisations, based in Dublin, Galway and Kilkenny. We gathered information on all productions that could be interpreted as theatre over a ten-year period 2006-2015. We collected information on a cross-section of roles. We sought information on 1,155 productions and found documentation pertaining to 84% of these. The data presented in this report build on the provisional findings reported at the **#WakingTheFeminists** "One Thing More" event in the Abbey Theatre on 14th November 2016. As a result of exhaustive research in the archives, we have gathered as much data as possible on the sampled organisations. Some of the data have changed marginally since the provisional report due to the provision of extra data; in most cases, there is no change.

In preparing for the publication of this research, we looked at a number of reports, both American and European, which consider the very broad subject of female representation in the arts. These included Emily Glassberg Sands' **Opening the Curtain on Playwright Gender: An Integrated Economic Analysis of Discrimination in American Theater**, **Ou Sont Les Femmes?** by the Société des Auteurs et Compositeurs Dramatiques, and **The Count: an ongoing study** by the Lilly Awards, in partnership with The Dramatists Guild. For a full overview of these reports, please see Appendix 1.

1.1 Study Aims

With the publication of the statistics gathered in our study, we hope to fill the gap that previously existed in discussions around gender in Irish theatre. This report is a necessary first step towards a full analysis of the sector in gender terms.

Our aims in this report are twofold:

1. To measure female representation in Irish theatre, providing information that can form the basis for evidence-based solutions to the underrepresentation of women in the sector.
2. To investigate how public funding relates to female representation in the selected organisations.

1.2 Assumptions

A study of this size operates under a number of assumptions that are made for the sake of practicality. It is important that the reader is aware of these assumptions, and interprets the data accordingly.

- We have made assumptions about the gender of those included in the data gathering.³
- In cases where more than one person is recorded for a role, the assumption was made that responsibility for the role was shared between the named persons equally.
- The data do not distinguish between the size and scope of the roles we studied; this is particularly relevant in relation to the figures for Cast members.
- The report does not attempt to identify those who experience double-discrimination due to being part of a minority or marginalised group.
- The study does not claim to account for the entirety of an organisation's output. We are reporting on theatrical performances only; this is especially relevant when considering the data from multi-disciplinary organisations.⁴

1.3 Practicalities of the Study

This study was carried out by a core group of six researchers (with occasional and valuable help from others). All the researchers worked part-time, initially on a voluntary basis but later with financial support from the Arts Council that allowed each researcher an honorarium in recognition of their work.⁵

We have been advised throughout the process by Siobhán Bourke of Irish Theatre Institute, and Dr. David Millar of the Educational Research Centre. Prof. Patrick Lonergan and NUI Galway have offered advice and access to their archives, and the project was supported by the Arts Council.

The research team worked in collaboration with the sampled companies to gather the data. Information was collected from company and institutional archives. Priority was given to information contained in printed programmes and promotional material while reliable digital archives were also used. At a later stage, the gathered information was verified through an extensive cross-checking process before analysis.

1.4 Report Outline

The report is written with a varied readership in mind, and intends to be accessible and easy to navigate. To this end, an executive summary is presented at the report opening, summaries are presented at the start of each chapter, and these are followed by more detailed analysis.

The chapter that follows outlines the methodology and sampling process developed.

The Findings chapter is broken into three separate parts:

- Overall findings
- Link between female representation and public funding
- Data for the companies: first in summary form, followed by a detailed contextual overview of each organisation

The concluding chapter brings together the various strands of analysis, draws some conclusions, and makes recommendations for further studies.

Only 9%
of Sound
Designers
employed
across the
study were
women



The background is a solid red color. It features several concentric circles in the upper half, with varying shades of red and pink. In the lower right quadrant, there is a large, stylized 'X' shape composed of overlapping rectangular blocks in different shades of red and pink.

2. Method- ology

We counted
707 Lighting
Designers
and 673 Set
Designers

Methodology

Central Research Question:

What is the gender balance in the top Arts Council-funded organisations that produce or present theatre in Ireland?

2.1 Methodology Summary

Roles

We have collected data on the following roles within productions:

- Director
- Author
- Cast
- Set Designer
- Lighting Designer
- Sound Designer
- Costume Designer

Inclusions

- Theatre productions
- Professional theatre companies
- Full productions
- Minimum of five performances
- Performances equal to, or longer than, 45 minutes in duration
- Tours are counted separately to initial runs
- Plays in all languages
- Plays for all target audiences

Exclusions

- Readings of plays and development showings
- Productions identifying explicitly as music, visual art, cabaret, opera, circus, spoken word, dance or any other non-theatre form

What numbers are presented?

- Two types of numbers are presented in the report:
1. Female representation as a percentage of the total number of roles studied across the ten organisations
 2. Female representation as a percentage of the total number of roles within an organisation

How we counted

- Plays written by multiple authors are calculated. Where there is more than one author, each person's contribution is assumed to be equal and broken down in percentage terms accordingly (i.e., 2 authors, 50% of writing credit each).
- In cases of authorship where texts were recorded as an adaptation or version, the adaptor was recorded as the Author.⁶
- Tours have been counted separately to initial runs, on the basis that they provide an additional employment opportunity for the creative team and cast.
- Overall percentages of female representation in this study have been adjusted to remove any possible duplication of figures. This means that where Company X had a production that was then produced in another theatre, or/ and again under the umbrella of a festival, that production is only counted once in the overall total.

Definitions

- Theatre: Any performance piece of a set duration with live performers, based primarily on words, whose form is pre-set (i.e., not devised in performance).
- Gender: We see gender not as a fixed biological binary, but rather a fluid performative act. We categorise individuals according to the gender they publicly identify as.

2.2 Methodology: Detail

A methodology that answers the demands of the study's central research question has been developed. The methodology suits the dual aims of the study: measuring women's representation in key roles in the sector, and investigating the link between public funding and gender.

Given the constraints the research team faced in financial and time-commitment terms, a decision was made to study a small sample of organisations. The central research motivation focused on the relationship between public funding and gender representation in organisations in receipt of that funding. It was reasoned that if a theatre company was privately funded and employed predominantly one gender, there was little the public could do about it. However, public money demands a high level of accountability. Therefore, ten of the top Arts Council-funded organisations that either present or produce theatre have been sampled. A number of key roles across all of their productions over a ten-year period (2006-2015) are examined.

In choosing this cohort of organisations, we are acutely aware that we are excluding a great number of companies who fall beyond these criteria. These are also organisations that create valuable and important work, and without whom the Irish theatre scene would be greatly impoverished. This is an initial study of the sector, and we hope to expand our research in the future to include theatre organisations that are structured differently to our current sample.⁷

2.2.1 Sampling

The sampling process was carried out using the external measure of Arts Council funding to independently select a number of organisations for study.

The study aims to provide information on female participation in Irish theatre, and to link this to public funding. Therefore, the sampling process selected organisations that fulfilled these criteria:

- Organisations that produce or present theatre in the Republic of Ireland.
- Organisations in receipt of Arts Council funding.

The total amount of funding received from the Arts Council over the relevant ten-year period was calculated, and top funded organisations were selected to make a sample of ten to study.⁸

All Arts Council awards were counted in the sampling process, regardless of the funding stream they belong to. Where an organisation is multi-disciplinary in nature, it proved impossible to quantify the percentage of their budget dedicated to each individual discipline. We concluded that all monies coming into an organisation contribute to its overall health, and ultimately facilitate theatre production. In a small number of cases, however, an award had been explicitly destined to a different art form (e.g. visual arts award), so those specific awards were excluded from our calculations.

The definition used in our central research question, of "an organisation that produces or presents theatre" includes organisations that differ in their function (produce/present), structure (venue/company/festival), and focus (theatre/multi-disciplinary). Often, the reality of new forms of theatre are difficult to track and describe in research terms, but the study makes a concerted effort to include all forms of theatre in as far as practicable.

Four festivals could potentially have been included in the sample. A feature of festivals is the high number of productions per year, which presented a significant challenge to the research team, given the extra time and resources each festival demands. However, the influence of festivals within in the Irish theatre sector cannot be ignored, so in order to provide a representative overview of the festival sector, the highest-funded festival, Dublin Theatre Festival, and the lowest in the sampled group, Dublin Fringe Festival, have been selected.⁹

Sampled organisations

(presented in order of total Arts Council funding for theatre received 2006-2015):

Company Name	Funding in € millions (2006-2015)	% of Total funds (2006-2015)
1 Abbey Theatre	76.6	57%
2 Gate Theatre	10.5	8%
3 Dublin Theatre Festival	8.6	6%
4 Druid	8.5	6%
5 Project Arts Centre	8.1	6%
6 The Ark	6.4	5%
7 Rough Magic Theatre Company	6.2	5%
8 Dublin Fringe Festival	3.7	3%
9 Barnstorm Theatre Company	2.8	2%
10 Pan Pan Theatre	2.8	2%
Total Funding	134.2	100%

2.2.2 Data Collection Process

In their development of **Irish Playography**, Irish Theatre Institute has relied on the printed programme as the prime source of information for their data gathering. A programme has a permanency in recording terms that alternative sources may otherwise lack. We adopt this strategy wherever possible, and also access reliable information from digital archives such as **Irish Playography**. In addition, we have created our own digital archive of the programmes consulted.

In some cases, particularly when dealing with organisations that specialise in experimental practice,

that focus on new work, or whose target audience are children, we have found we could not rely solely on printed programmes (at times because they were never produced), so we rely on alternative sources to capture the data we needed. The sampled organisations have been extremely cooperative with the research, and many have opened their own records to us for consultation.¹⁰

2.2.3 Information Collected

As **#WakingTheFeminists** is an organisation that focuses on gender inequality within theatre, the study reflects that concern, and consequently the methodology includes only professional theatre productions.

The question of what “theatre” is came immediately to the fore. How do we define it? The working definition of theatre for this study is, “any performance piece of a set duration with live performers, based primarily on words, whose form is pre-set (i.e., not devised in performance).” We have excluded circus, cabaret, dance, performance art, opera and spoken word from our considerations. The study has counted productions that either self-identified in the gathered material as theatre, or which satisfied the criteria outlined above. We exclude the categories identified above not as a comment on their importance, but simply as a method to provide meaningful statistical data.

2.2.4 Selecting Roles

Although there is an appetite for data on as wide a selection of positions as possible, the final selection of roles has been determined by a number of factors: the prominence of the role (many agree that the positions of Director and Author are vital); its frequency (not every production has a dramaturg, for example); and the general ease with which information on that role can be accessed.

In defining the categories for analysis, we are aware that the roles we designate have to fit the spectrum of theatre performance. Given the variety of theatre in the sampled organisations, any definitions provided will have to accommodate differing ways of creating, producing and presenting work. They will have to work equally as well for the Gate Theatre as for THEATREclub, for example.

We have collected data on the following roles within productions: Director, Author, Cast, Set Designer, Lighting Designer, Sound Designer, Costume Designer.

Notes on Roles:

Director: Many productions in the “independent” or experimental sector do not include a Director role, especially if the piece is created by an ensemble. In these cases, we have simply recorded that the role is not relevant to the production.

Author: Instead of using the word playwright, which generally indicates a mode of creating theatre through writing that is then brought to life by actors in a rehearsal space, we have chosen the category of Author. This accommodates various modes of theatre creation including devising, improvisation, and writing. This category includes single and multiple authors.

Cast: Only the quantitative data of the basic gender breakdown in terms of numbers of male and female actors per production is recorded. We are aware that this may not reflect an accurate picture of the gender politics in Irish casting, as it does not consider the size of the role (protagonist versus chorus, etc.), the amount of stage time, or disparity in pay levels.

Sound Designer: In this study, this is used as an umbrella term to indicate an individual who is responsible for the soundscape of a production. Sometimes these roles are listed as Sound Designer or Composer. Here, they are presented as a single category. Where there is more than one artist involved, each individual's contribution is assumed to be equal and broken down in percentage terms.

2.2.5 Defining Gender

The study aims to examine the Irish theatre industry in gender terms. Our definition of “female” includes anyone who self-identifies as a woman.¹¹ However, we simultaneously recognise that most of those surveyed will identify as either male or female, and will be perceived by potential employers within this binary.

The research team has wished from the outset to be as inclusive as possible in our methodology.¹² Throughout the study, our approach to identifying individual's gender has included a mixture of use of pronouns in the programme, internet searches to identify gendered pronouns used, personal knowledge of industry figures, as well as relying on the gendered nature of first names. This approach is trans-inclusive, in so far as we accept the gender identity ascribed to the individual by the archival material.^{13 14} Our efforts led us to identify one non-binary individual employed over the course of the ten years of the research, though there may be more who remain unidentified. The study could have been more trans-inclusive had we explicitly incorporated a methodological guide to identifying the public gender of the individuals we studied from the outset. While this study has done some work towards including trans- and non-binary individuals, a more detailed study of their participation in the sector would be welcome.

2.2.6 How to Interpret the Data

A number of points about the data should be considered to better understand the information presented.

The figures presented are percentages of the total number of roles recorded for that category. Sometimes, roles are not recorded or not relevant to the production.

Secondly, there are significant differences in the nature of the organisations sampled. This is, in one sense, a strength of the study, as it presents a variety of organisation types in the analysis. However, the reader should consider that we are not comparing like with like. It is, therefore, vital that the data be considered in the context of the background information provided in the report. Central to this consideration is the degree of control organisations have over programming decisions. This information is difficult to capture.

Some of the organisations have one individual who regularly fills a particular artistic role. This is often the Artistic Director, and this heavily influences the gender representation in that role within the organisation, and may also have an effect on the percentages for the organisation as a whole.¹⁵

Because productions are occasionally produced by one organisation and presented in another theatre and/or within a festival context, there is a marginal overlap in these figures (less than 1%).¹⁶ For this report, overall figures are based on the total number of roles recorded, with all possible duplication removed.

Dublin Fringe
Festival has
the highest
representation
of female
Sound
Designers
at 20%





3. Findings

In 2008
the number
of female
authors
produced at
the Abbey
Theatre
was 0

Findings

* Note that all percentages include one non-binary individual that we were able to identify. They also include an unknown number of non-binary and trans individuals.

3.1 Summary

Female Representation Across the Sample by Role

- Women are underrepresented in every role studied except Costume Design.
- 37% of Directors employed are women.
- 28% of Authors are women.
- The lowest levels of female participation are found in Sound Design (9%).
- Women achieve the highest levels of representation in the categories of Costume Design (79%), and Cast (42%).
- To achieve parity in all roles, women face a gap of between 8 and 41 percentage points.

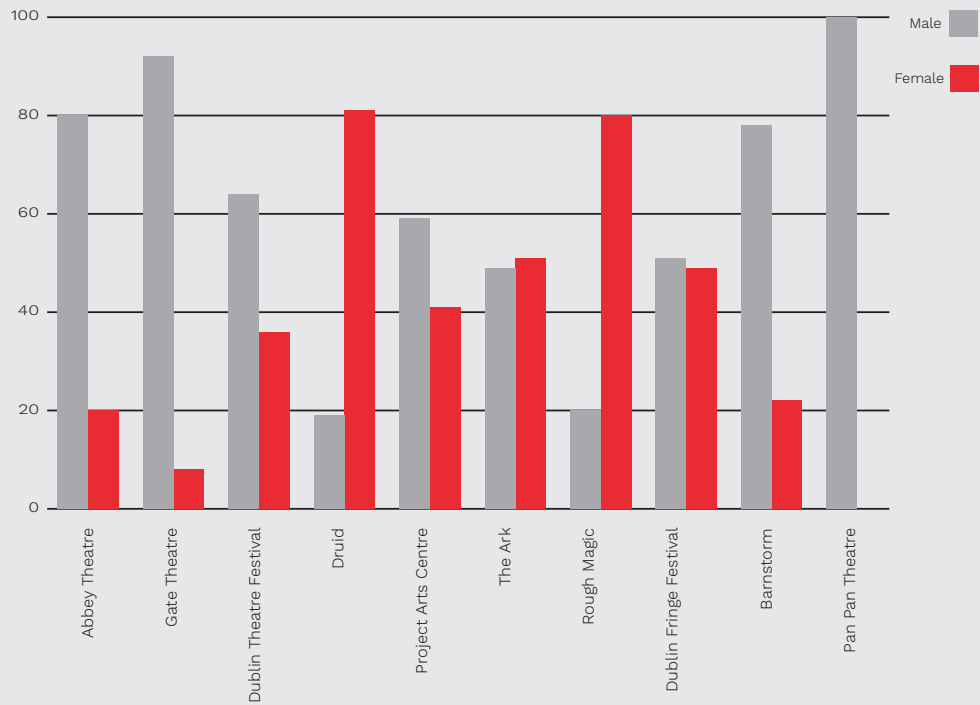
3.1.1 Detail

Role by Role Breakdown of Female Representation

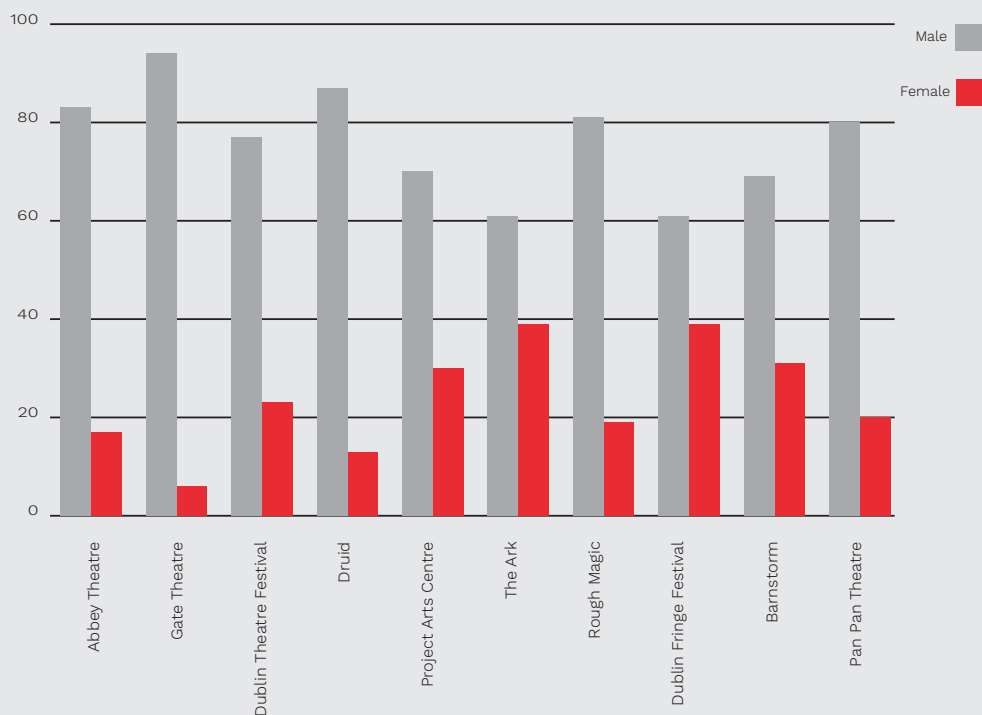
Director

- Overall Percentage: Women directed 37% of all the studied productions.¹⁷
- Highest levels in the sample: Druid (81%) and Rough Magic Theatre Company (80%) have the highest representation of female directors (see endnote 15), and are followed by the Ark (51%) and Dublin Fringe Festival (49%).
- Lowest levels in the sample: Pan Pan Theatre had the lowest levels of female representation at 0% (see endnote 15). This is followed by the Gate, which recorded 8% of productions directed by women.
- Highest levels (year by year): Druid and Rough Magic Theatre Company again had the highest results in individual years, reflecting the influence of the female Artistic Directors.
- Other than these two organisations, the Ark recorded 100% of their directors as female in 2010 and 2011. Dublin Fringe Festival had 83% of their productions directed by women in 2015. Project Arts Centre had 68% female representation in 2015.

Director



Author



- Lowest levels (year by year): No women have directed plays for Pan Pan Theatre over the ten-year period (see endnote 15). Only one male director other than the co-Artistic Director featured in Pan Pan Theatre over the period.
- In six of the ten years studied (2007, 2009, 2011-2013 and 2015) there were no women in the role of Director at the Gate.
- The female Artistic Director of Druid directed the majority of productions studied from 2010-2016. Only three other directors (two male; one female) directed full productions for Druid over the studied period.
- In order to achieve parity in this role, women's presence will have to increase by 13 percentage points.

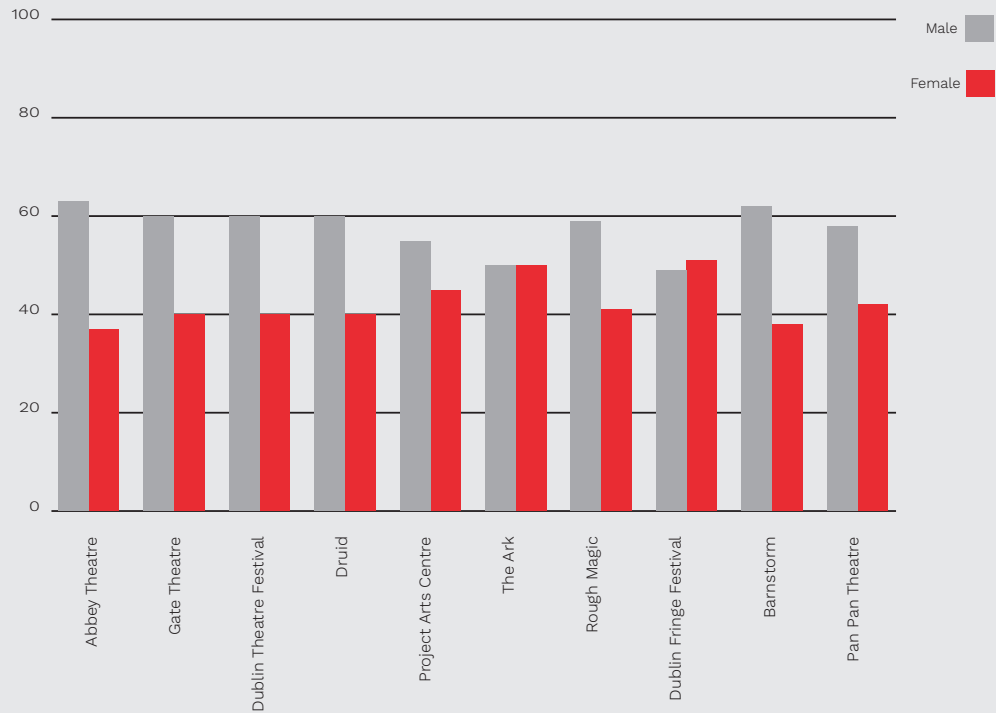
Author

- Overall Percentage: Women were 28% of all the Authors employed over the period of the study.¹⁸
- Highest levels in the sample: the Ark and Dublin Fringe Festival have the highest level of female representation in the Author category: 39% of the authors in each are women.
- Lowest levels in the sample: The top two funded organisations in our sample have the lowest representation of females in the Author category; the Gate (6%) and the Abbey (17%).
- Highest (year by year): Barnstorm Theatre Company had 100% of its productions authored by women in 2013 (1 production). Pan Pan Theatre had 100% in 2009 (1 production). Rough Magic Theatre Company had 67% of its productions in 2010 authored by women.
- Lowest (year by year): In seven of the ten years sampled, there were no female authors presented at the Gate, by Druid, or by Pan Pan Theatre.
- Barnstorm Theatre Company presented no female authors in six of ten years; Rough Magic Theatre Company presented no female authors in five of ten years.
- Druid has produced 2 female authors, compared to 13 individual male authors.¹⁹
- The overall gender gap to parity in the role of Author is 22 percentage points.

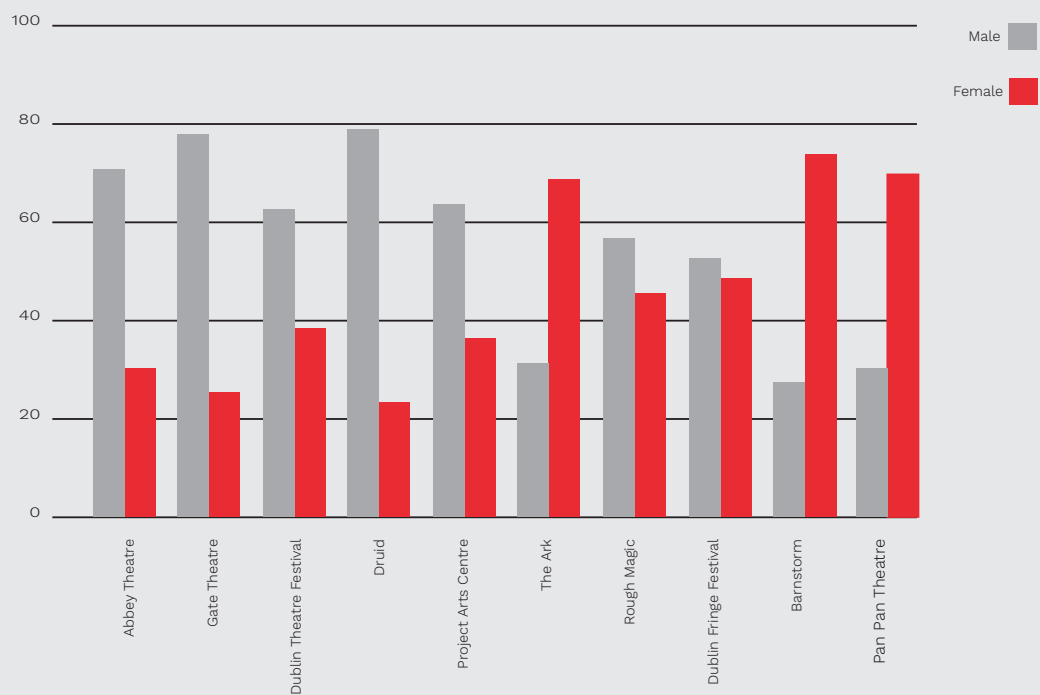
Cast

- Overall Percentage: Women made up 42% of the casts we studied.²⁰
- Highest levels in the sample: Dublin Fringe Festival and the Ark have the highest level of female representation in Cast – 51% and 50% respectively.
- Lowest levels in the sample: The Abbey has the lowest percentage of women in Cast at 37%, followed by Barnstorm Theatre Company at 38%.
- Highest levels (year by year): The Ark recorded the highest representation of women in this category at 77% in 2011. Rough Magic Theatre Company had 69% female representation in Cast in 2015.
- Lowest levels (year by year): The Ark had no female performers in 2012. Pan Pan Theatre had none in 2014 and Barnstorm Theatre Company had none in 2013.
- Druid had female representation of 25% in 2012, and Dublin Fringe Festival had a representation of 25% in 2006.
- The gap to parity in this role is the smallest for women, at 9 percentage points.²¹

Cast



Set Designer



Set Designer

- Overall Percentage: Women were 40% of all Set Designers employed.²²
- Highest levels in the sample: Barnstorm Theatre Company recorded 74% of their Set Designers as female, while Pan Pan Theatre recorded 70% female participation (see endnote 15).
- Lowest levels in the sample: Druid has the lowest percentage of women in Set Design at 23% followed by the Gate at 26%.
- Highest levels (year by year): For four years, the Ark recorded 100% female representation in Set Design (2006, 2008, 2009, 2014).
- Barnstorm Theatre Company recorded 100% female representation in Set Design in five years (one set designer); Pan Pan Theatre in six years (also one set designer) (see endnote 15).
- Lowest levels (year by year): The Abbey had 0% female representation in Set Design in 2007, while Druid had 0% female Set Designers in 2015 and 2008.
- Across the sample, of an aggregate total of 100 years, there are 15 years where no women were employed in this role.²³
- The gap to parity in the role of Set Design is 10 percentage points.

Lighting Designer

- Overall percentage: Women were 34% of Lighting Designers employed across the sample.²⁴
- Highest levels in the sample: Pan Pan Theatre show 100% female representation in the Lighting Design category (see endnote 15). This is followed by Rough Magic Theatre Company at 69%. A small number of female Lighting Designers feature across these companies.
- Project Arts Centre shows 43% female representation in Lighting Design.
- Lowest levels in the sample: Druid has the lowest percentage of women in Lighting Design at 3%. Here, there is 0% female representation in nine out of ten years studied. Only one female Lighting Designer features over the period studied, compared to eight men.
- Highest levels (year by year): Rough Magic Theatre Company recorded a high of 100% female representation in this category in 2007 and 2012. In Pan Pan Theatre, all productions over the ten-year period feature the same female Lighting Designer.
- Lowest levels (year by year): The Abbey had a low of 7% female representation in Lighting Design in 2013, reaching a high of 56% in 2012. The Gate had 0% female representation in seven of ten years studied; in 2015 there was 67% female representation there.
- Across the sample, of a total of 100 years studied, there are 29

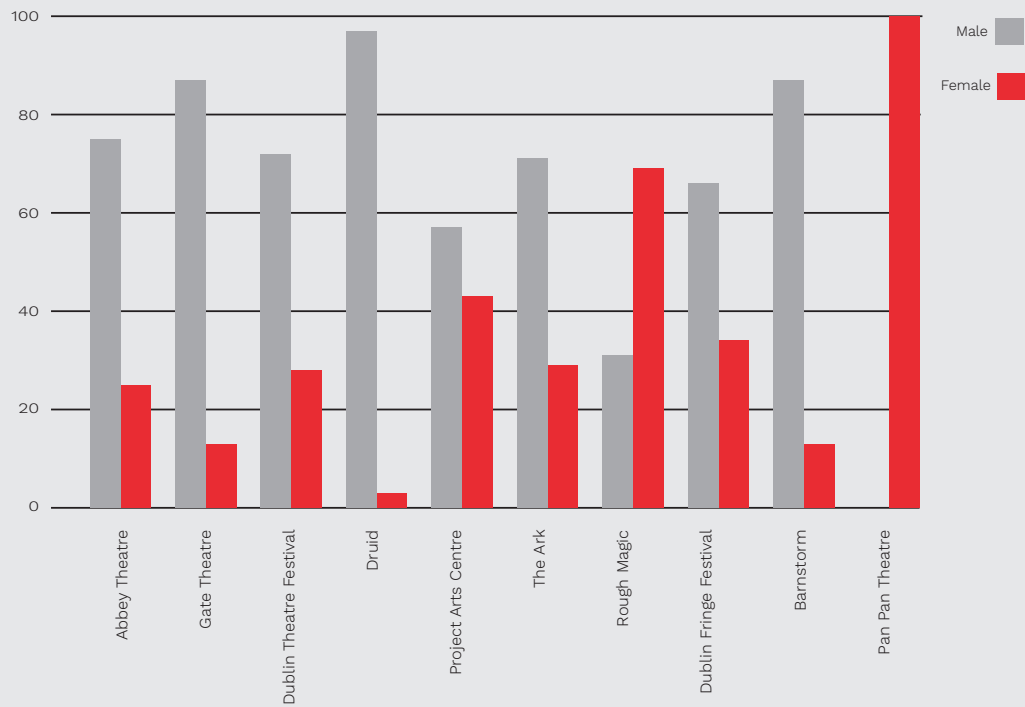
years where no women were employed in this role.

- There is a gap of 16 points here before women reach equality in Lighting Design.

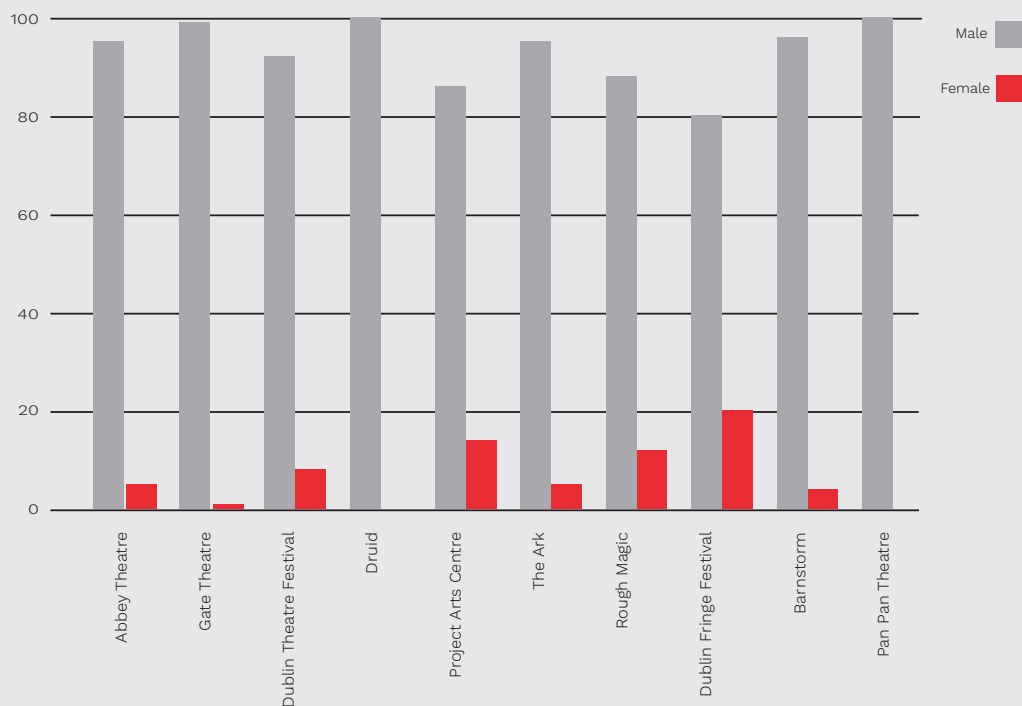
Sound Designer

- Overall percentage: Women were 9% of Sound Designers employed across the sample.²⁵
- Highest levels in sample: Dublin Fringe Festival has 20% female representation in Sound Design, followed by Project Arts Centre at 14%.
- Lowest levels in the sample: Seven companies had less than 10% female representation in this category – Dublin Theatre Festival: 8%; the Abbey and the Ark: 5%; Barnstorm Theatre Company: 4%; the Gate Theatre: 1%; Druid and Pan Pan Theatre employed no women in this role over the ten years studied.
- Highest levels in the sample (year by year): Rough Magic Theatre Company recorded a high of 50% female representation in this category in 2012 (1 of 2 productions). Barnstorm Theatre Company also had 50% in 2008 (1 of 2 productions).
- Of the 100 years we studied, we recorded 62 years where no woman was employed in this role.
- The gap to parity in Sound Design is 41 percentage points.

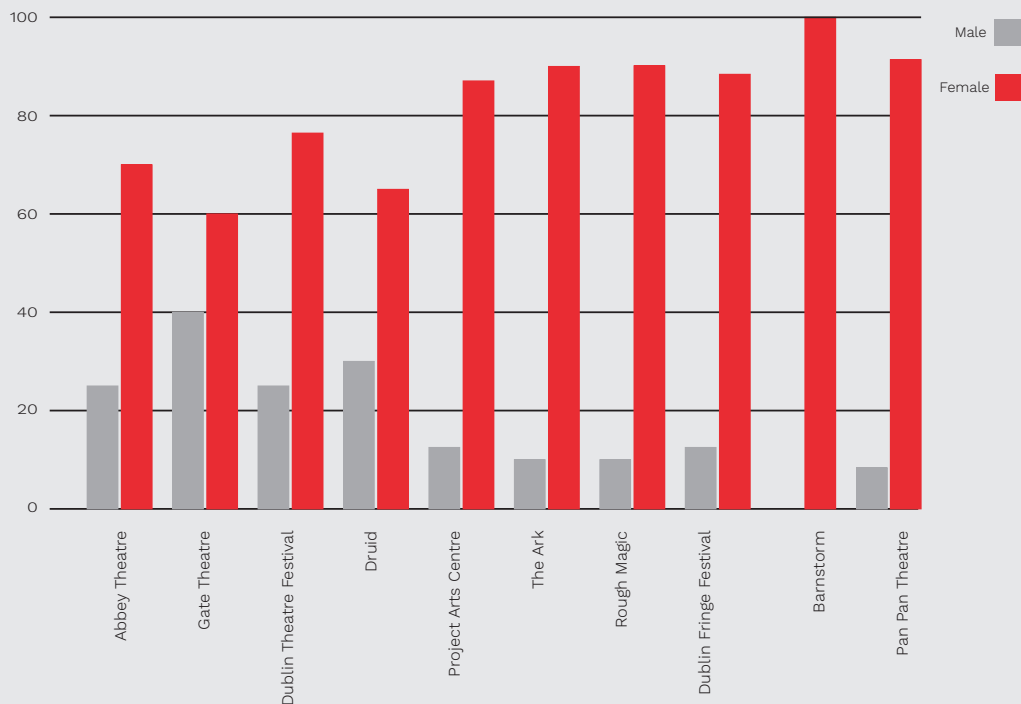
Lighting Designer



Sound Designer



Costume Designer



Costume Designer

- Costume Design is the only category studied where women are better represented than men.
- Overall percentage: Women were 79% of Costume Designers employed across the sample.²⁶
- Highest levels in the sample: Barnstorm Theatre Company showed 100% female representation in Costume Design, followed by Pan Pan Theatre at 92%.
- Lowest levels in the sample: the Gate at 60% and Druid at 66%.
- Highest levels (year by year): In 42 years (of 100 studied), women filled 100% of roles in Costume Design.
- Lowest levels (year by year): 25% of Costume Designers in Druid in 2011 were female; 31% of Costume Designers at the Abbey in 2008 were female.
- To achieve parity, men will have to negotiate a 29% gap.

3.2 Summary

Link between Public Funding and Female Representation

- The four highest-funded organisations in our sample have the lowest percentage of roles occupied by women. The Abbey received 57% of the total Arts Council funding awarded to the ten organisations sampled from 2006-2015, and 33% of roles there were occupied by women. The Gate received 8% of the total funding, and 32% of their roles were filled by women.
- Dublin Theatre Festival and Druid, who appear next on the funding table, are both in receipt of 6% of the total, and recorded female participation at 37%.
- Project Arts Centre, which also received 6% of total funding, recorded higher levels of female participation across roles at 42%.
- Three companies share the highest figure of 47% for women's participation in the studied roles; the Ark, Rough Magic Theatre Company, and Dublin Fringe Festival. Both the Ark and Rough Magic Theatre Company received 5% of the total funding, while Dublin Fringe Festival received 3%.
- Looking at the first eight sampled organisations, there is an inverse relationship between levels of funding and female representation. In other words, the higher funded the organisation, the lower the female representation across all roles in the organisation.²⁷

3.2.1 Detail

Public Funding and Overall Female Representation

Company Name	Funding in € millions (2006-2015)	% of Total funds (2006-2015)	Overall female representation
1 Abbey Theatre	76.6	57%	33%
2 Gate Theatre	10.5	8%	32%
3 Dublin Theatre Festival	8.6	6%	37%
4 Druid	8.5	6%	37%
5 Project Arts Centre	8.1	6%	42%
6 The Ark	6.4	5%	47%
7 Rough Magic Theatre Company	6.2	5%	47%
8 Dublin Fringe Festival	3.7	3%	47%
9 Barnstorm Theatre Company	2.8	2%	40%
10 Pan Pan Theatre	2.8	2%	43%
Total Funding	134.2	100%	

3.3 Summary

Findings for Individual Companies

- Women are most represented among the roles in the Ark, Rough Magic Theatre Company and Dublin Fringe Festival.
- The Gate Theatre, and the Abbey Theatre have the lowest levels of women working in the roles studied.
- Dublin Theatre Festival and Druid also have low levels of female representation.

3.3.1 Detail

Analysis by Sampled Organisation

Female representation over the ten-year period 2006-2015

in order of funding	Director	Author	Cast	Set Designer	Lighting Designer	Sound Designer	Costume Designer	Overall
Abbey Theatre	20%	17%	37%	31%	25%	5%	74%	33%
Gate Theatre	8%	6%	40%	26%	13%	1%	60%	32%
Dublin Theatre Festival	36%	23%	40%	38%	28%	8%	77%	37%
Druid	81%	13%	40%	23%	3%	0%	66%	37%
Project Arts Centre	41%	30%	45%	36%	43%	14%	88%	42%
The Ark	51%	39%	50%	69%	29%	5%	90%	47%
Rough Magic Theatre Company	80%	22%	41%	44%	69%	12%	90%	47%
Dublin Fringe Festival	49%	39%	51%	46%	34%	20%	88%	47%
Barnstorm Theatre Company	22%	31%	38%	74%	13%	4%	100%	40%
Pan Pan Theatre	0%	20%	42%	70%	100%	0%	92%	43%
Overall Total **	37%	28%	42%	40%	34%	9%	79%	

**The Overall Total has been calculated by removing all duplication of productions.

Abbey Theatre

Organisation Type:
National Theatre

Founded: 1904

Artistic Direction:
Fiach Mac Conghail (2005-2016)

Artist Development:
Annual New Playwrights Programme and a number of public readings of short plays, including The Fairer Sex readings of six short plays by female authors (2009).

Highlights

- The Abbey has the highest funding of the sampled organisations, but after the Gate Theatre (32%), it has the lowest percentage of female representation across roles (33%).
- In the categories of Director and Author, the Abbey registers participation rates of female presence at 20% and 17%, respectively. In both cases only two organisations showed lower percentages.
- In individual roles, the Abbey has the lowest percentage for female cast participation of all the organisations sampled (37%).
- In the Design roles, the Abbey shows relatively low percentages of representation when compared to the other sampled organisations. In the categories of Set (31%) and Costume (74%) Design, only two other studied companies recorded a lower percentage in these categories.

Company Name	€ Funding	% of Total Funding		Overall Female Representation			
Abbey Theatre	76.59 Million	57%		33%			

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Abbey Theatre	20%	17%	37%	31%	25%	5%	74%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Gate Theatre

Organisation Type:
Producing house

Founded: 1928

Artistic Direction:
Michael Colgan (1983-2017)

Artist Development:
Gate Lab (since 2011)

Highlights:

- The Gate Theatre has the lowest overall percentage of female participation across the sample: 32%.
- In the Director role, the Gate Theatre has the lowest level of female participation (8%) apart from Pan Pan Theatre (see endnote 15).
- In the category of Author, the Gate has the lowest percentage of female representation (6%) of all the organisations studied.
- Female authors were recorded in only three years at the Gate Theatre (2006, 2011 and 2015). Just three women were recorded as filling the role over the period studied.

Company Name	€ Funding	% of Total Funding	Overall Female Representation				
Gate Theatre	10.5 Million	8%	32%				

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Gate Theatre	8%	6%	40%	26%	13%	1%	60%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Dublin Theatre Festival

Organisation Type:
International Theatre Festival

Founded: 1957

Artistic Direction:

- Don Shipley (2005-2006)
- Loughlin Deegan (2007-2011)
- Willie White (2012-present)

Artist Development:

Annual development programme
The Next Stage, and Play On (2012 and 2013)

Notes for Interpretation:

- DTF regularly co-produces work.
- The festival has a policy of working only with funded groups.

Highlights:

- Overall female participation at Dublin Theatre Festival is on a par with Druid at 37%.
- Female participation in the Director category in Dublin Theatre Festival is recorded at 36%. Five organisations are at a higher percentage of female representation in this category.
- The percentage of female Directors reached a high of 50% in 2011.
- In the Author category, female participation is recorded at 23% in DTF. Four organisations had higher female representation in this category, while five had a lower percentage.
- In the categories of Lighting (28%), and Set Design (38%) five companies showed the same or lower levels of female representation when compared to Dublin Theatre Festival.

Company Name	€ Funding	% of Total Funding	Overall Female Representation
Dublin Theatre Festival	8.58 Million	6%	37%

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Dublin Theatre Festival	36%	23%	40%	38%	28%	8%	77%

Overall Total across sample	37%	28%	42%	40%	34%	9%	79%
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Druid

Organisation Type:
Theatre company

Founded: 1975

Artistic Direction:
Garry Hynes (1971-1991 and
1995-present)

Artist Development:
Public readings for new writing and
annual development and resource-
sharing programme Fuel since 2015

Notes for Interpretation:

- Touring is an important part of
Druid's programming.
- Female Artistic Director, Garry
Hynes directs the majority of
Druid's productions.

Highlights:

- Overall female participation at Druid is on a par with Dublin Theatre Festival at 37%.
- Druid has the highest percentage of women in the role of Director (81%), reflecting Hynes' position as Founder and Artistic Director. Only three other people have filled this role at Druid over the studied period.
- In the category of Author, Druid has low female representation at 13%. Only the Gate Theatre recorded lower levels in this category. Just two authors who are women are featured, compared to 13 separate male authors over the ten-year period studied.
- In Lighting Design, Druid had the lowest percentage (3%) of female presence across all the sampled organisations.
- No women were employed in the role of Sound Designer in the ten years studied.

Company Name	€ Funding	% of Total Funding	Overall Female Representation
Druid	8.48	6%	37%

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Druid	81%	13%	40%	23%	3%	0%	66%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Project Arts Centre

Organisation Type:
Multi-disciplinary arts space

Founded: 1967

Artistic Direction:

- Willie White (2002-2011)
- Cian O'Brien (2012-present)

Artist Development:

Project Artists (formerly Project Catalyst), and annual residential programme MAKE (since 2009)

Notes for Interpretation:

Project is a multi-disciplinary organisation, so the data below represent only one element of their total output.

Highlights:

- Overall, Project Arts Centre records female participation at 42%.
- In the role of Author, women are represented at 30%. Only three organisations had higher percentages, placing Project in the upper end of the sampled companies.
- Lighting Design at Project shows 43% female participation, and this is the highest percentage across the organisations sampled, apart from Pan Pan Theatre (see endnote 15).
- 2015 was a stand-out year for women across the categories in Project, when they reached the highest percentages across the ten years studied in Project, except in the category of Lighting Design.

Company Name	€ Funding	% of Total Funding	Overall Female Representation
Project Arts Centre	8.14 Million	6%	42%

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Project Arts Centre	41%	30%	45%	36%	43%	14%	88%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

The Ark

Organisation Type:
Cultural centre for children

Founded: 1995

Artistic Direction:

- Eina McHugh (2005-2011 and 2014-2015)
- Arthur Lappin (2012-2013)
Acting Director
- Aideen Howard
(Appointed in April 2015)

Artist Development:

None

Notes for Interpretation:

The Ark is a multi-disciplinary organisation, so the data below represent only one strand of their total output.

Highlights:

- The Ark records female participation at 47% across the roles studied.
- The Ark has the highest percentage of female representation of all the sampled organisations in the category of Author, on a par with Dublin Fringe Festival at 39%.
- In the category of Director, the Ark records female participation at 51%.²⁸ In this category, only two organisations have a higher percentage female representation: Druid (81%) and Rough Magic Theatre Company (80%, see endnote 15).
- All of the Directors in the Ark in 2010 and 2011 were women.
- In Cast, the Ark records complete gender equality with a 50/50 breakdown between female and male actors. The Ark shows the second-highest level of female representation in this category across the sample, after Dublin Fringe Festival (51%).
- All of the Set Designers employed at the Ark in 2006 were women, while no women worked in the role in 2010 and 2011.

Company Name	€ Funding	% of Total Funding	Overall Female Representation				
The Ark	6.35 Million	5%	47%				

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
The Ark	51%	39%	50%	69%	29%	5%	90%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Rough Magic Theatre Company

Organisation Type:
Theatre company

Founded: 1984

Artistic Direction:
Lynne Parker (1984-present)

Artist Development:
Annual programmes SEEDS (since 2001) and ADVANCE (2011 and 2013)

Notes for Interpretation:
As Artistic Director, Lynne Parker directs many of Rough Magic Theatre Company's productions.

Highlights:

- Female participation is at 47% in Rough Magic Theatre Company.
- Rough Magic Theatre Company has a female Artistic Director, Lynne Parker, and as such records 80% female participation in the role of Director. Only Druid, which also has a female Artistic Director, records higher representation in this category (81%).
- Other than Lynne Parker, six other individuals have directed works with Rough Magic Theatre Company over the period, three of these were women.
- 100% of their productions were directed by women in 2015.
- In the categories of Author (22%) and Cast (41%), Rough Magic Theatre Company finds itself in the middle of the sampled organisations.
- In Sound Design, Rough Magic Theatre Company is at the top end of the sampled companies, showing female representation at 12%. Only two other companies rank higher.

Company Name	€ Funding	% of Total Funding	Overall Female Representation
Rough Magic Theatre Company	6.18 Million	5%	47%

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Rough Magic Theatre Company	80%	22%	41%	44%	69%	12%	90%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Dublin Fringe Festival

Organisation Type:
Multi-disciplinary festival

Founded: 1995

Artistic Direction:

- Wolfgang Hoffman (2004-2009)
- Róise Goan (2009-2014)
- Kris Nelson (2014-present)

Artist Development:

Dublin Fringe Festival Lab (since 2011),
and annual residential programme
MAKE (since 2009)

Notes for Interpretation:

- Fringe Festival is a multi-disciplinary festival, so the data below represent only one strand of their total output.
- Productions may be placed along a spectrum between funded, part-funded, or unfunded.

Highlights:

- Overall female participation is at 47% at Dublin Fringe Festival.
- Dublin Fringe Festival approaches gender parity in the roles of Director, Cast and Set Design, and it is at the top of the sampled organisations in the categories of Author, Cast and Sound Design.
- Along with the Ark, Dublin Fringe Festival are the sector leaders in terms of female representation in authorship, recording 39% female representation.
- In Cast, at 51% Dublin Fringe Festival is one point above the Ark, showing the highest level of female representation in this category across the sample.
- In Sound Design, Dublin Fringe Festival records 20% female participation. Dublin Fringe Festival have the highest representation of women in Sound Design across the sample.

Company Name	€ Funding	% of Total Funding		Overall Female Representation			
Dublin Fringe Festival	3.73 Million	3%		47%			
Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Dublin Fringe Festival	49%	39%	51%	46%	34%	20%	88%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Barnstorm Theatre Company

Organisation Type:
Theatre company

Founded: 1991

Artistic Direction:
Philip Hardy (1991-present)

Artist Development:
None

- Notes for Interpretation:
- Small company size restricts employment flexibility and choice.
 - Male Artistic Director, Philip Hardy, directs much of the company's work.

Highlights:

- Female participation is at 40% at Barnstorm Theatre Company.
- Barnstorm Theatre Company's data paint quite a mixed picture, and is reflective of the company's small size and structure.
- Barnstorm Theatre Company shows relatively high levels of female representation in the category of Author and relatively low levels in the category of Cast.
- 31% of the recorded writers were female, and only two organisations had higher female representation in this category.
- In Cast, women are recorded at 38% of the organisation total, only the Abbey had a lower percentage (37%).
- Women were well represented in the categories of Set Design (74%) and Costume Design (100%). In Set Design, Barnstorm Theatre Company is second only to Pan Pan Theatre (82%, see endnote 15).
- Barnstorm Theatre Company scored the highest in the Costume category out of any of the organisations surveyed (100%).
- In the category of Lighting Design women were represented at 13%, with only one organisation showing lower representation.

Company Name	€ Funding	% of Total Funding	Overall Female Representation				
Barnstorm Theatre Company	2.82 Million	2%	40%				

Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Barnstorm Theatre Company	22%	31%	38%	74%	13%	4%	100%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

Pan Pan Theatre

Organisation Type:
Theatre company

Founded: 1991

Artistic Direction:
Aedín Cosgrove and Gavin Quinn
co-Artistic Directors (1991-present)

Artist Development:
Annual Pan Pan Theatre
International Mentorship & Bursary
Programme (since 2012).

Notes for Interpretation:

- Small company size restricts employment flexibility and choice.
- Roles of Director mainly filled by Gavin Quinn, and Set and Lighting Design mainly filled by Aedín Cosgrove.

Highlights:

- Female participation is at 43% in Pan Pan Theatre.
- The figures show a polarisation in a number of categories reflecting the company's small size and structure.
- Female representation reaches 100% in Lighting Design and 70% in Set Design, reflecting Cosgrove's role.
- Female representation is recorded at 0% in the category of Director, reflecting Quinn's presence.
- In the role of Author, female representation is 20%. Only three organisations showed lower levels of representation in this category.

Company Name	€ Funding	% of Total Funding	Overall Female Representation				
Pan Pan Theatre	2.79 Million	2%	43%				
Female Representation	Director	Author	Cast	Set	Lighting	Sound	Costume
Pan Pan Theatre	0%	20%	42%	70%	100%	0%	92%
Overall Total across sample	37%	28%	42%	40%	34%	9%	79%

3.3.2 Detail: Context of Individual Organisations

The Abbey

In December 1904, the Abbey Theatre opened in Dublin. From its beginning, the institution had a hybrid identity, travelling between its aims of taking up a “socially defining public position” while bringing “artistic innovation” to the Irish stage (Levitas 43). Among the intentions of the founding members of the theatre were the desire to overcome political differences, to stage Irish plays and build up a tradition of Irish dramatic literature, to experiment with new forms and contrast negative images of Irishness, and, significantly, to “bring upon the stage the deeper thoughts and emotions of Ireland” (Gregory 9).

The Abbey Theatre’s current mission and objective, as outlined on the theatre website, reflects its assumed role as the Irish National Theatre, “to create a world-class theatre that actively engages with and reflects Irish society: we place the writer and the theatre artist at the heart of the Abbey Theatre.” Traditionally, the Abbey Theatre has been the largest single producer of new writing for the stage in Ireland, although the number of new works produced has declined since its foundation. The **Findings Report of the Irish Playography 1904-2006** found that between 1904-1949, the Abbey Theatre produced over 70% of all new Irish plays. (Irish Playography 4) Our own research indicates that the Abbey has commissioned an average of nine new plays for full production each year in the period 1995-2014. The theatre has also pioneered a number of literary initiatives to promote playwriting, such as their **New Playwrights Programme** and short play commissions.

The Abbey acts both as a producer of work, and as a host of work produced elsewhere. Traditionally, the Abbey main stage has presented more canonical works, while the Peacock stage has been reserved for work in development, or shows that are considered more experimental. In the period 2006-2015, the Abbey produced an average of 15 theatrical productions per year. It has a large number of full-time permanent staff, with a Literary Department of at least two full-time staff during the period of our study. The Abbey presents work annually in the Dublin Theatre Festival and a number of its plays tour nationally and internationally each year.

The theatre has had one Artistic Director over the course of the period examined by this study: Fiach Mac Conghail. When Mac Conghail took up his post in 2005, the Abbey was in severe financial difficulty, facing a deficit of € 3.83 million. The finances of the theatre improved dramatically during his tenure. Mac Conghail’s time at the Abbey was marked by an emphasis on new writing, the restructuring of the auditorium, and a focus on the issues of citizenship and of global politics.

Looking at the Abbey’s data, we see that it appears towards the lower end of the sampled companies in many categories. In the categories of Director and Author, the Abbey registers participation rates of female presence at 20% and 17%, respectively. In both cases only two organisations showed lower percentages.

In the category of Cast, the Abbey shows female representation at 37%. None of the sampled organisations showed lower percentages in this category, though Barnstorm Theatre Company is just one percentage point higher at 38%. This places the Abbey at the bottom of the table for female representation in acting roles.

In the Design roles, the Abbey shows relatively low percentages of representation when compared to the other sampled organisations. In the categories of Set (31%) and Costume (74%) Design, only two other studied companies recorded a lower percentage in these categories. Female representation registers slightly higher in the category of Lighting Design (25%), where three companies had lower, while it is higher again in Sound Design (5%). Here, the Abbey is on a par with the Ark, while four other organisations had a lower percentage. This places the Abbey middle of the table in this category.

Overall, the Abbey finds itself in the lower reaches of the companies studied in many categories. In particular, it shows the lowest percentage for female cast participation of all the organisations sampled.

Gate Theatre

Founded in 1928 by Hilton Edwards and Micheál Mac Liammóir, the Dublin Gate Studio Theatre (as it was then known) presented its first production in the rented space of the Abbey's Peacock theatre before moving to the New Rooms in the Rotunda in 1930. In the beginning, Edwards and Mac Liammóir aspired to create a modernist Irish theatre. The early years of the Gate were marked by bold aesthetical experiments inspired particularly by Expressionism.

The Gate Theatre, in its current home on Dublin's Cavendish Row, is a producing venue, presenting upwards of five productions on its stage annually (not including touring productions). Over the past few decades, the Gate has become particularly well known for its presentations of lavishly designed classical dramas (from playwrights like Noël Coward, Oscar Wilde, and Arthur Miller); adaptations of beloved novels (by authors like Jane Austen, Louisa May Alcott, and the Brontë sisters); and for having a noted association with the playwrights Samuel Beckett, Brian Friel, and Harold Pinter. The Gate also occasionally produces new writing, although it does not have a Literary Department. The Gate productions have often toured to noteworthy festivals (Edinburgh International Festival) and venues (the Lincoln Center and Broadway, New York), and it also presents a production annually at the Dublin Theatre Festival. ('Gate Theatre History') In addition to its annual programming and touring, the Gate introduced the Gate Lab in recent years: a renovated studio space that

is primarily used for workshops, lectures and development events.

Over the period of the study, the position of Artistic Director of the Gate has been held by Michael Colgan, who took up the position in 1983. On his retirement on the 1st April 2017, Selina Cartmell took over as Artistic Director. Colgan came to the Gate following his tenure as Artistic Director at Dublin Theatre Festival.

Levels of female participation at the Gate Theatre are generally low, when compared to the other organisations in the sample. In the key categories of Director and Author, the Gate Theatre records female representation of 8% and 6% in these roles respectively. In the Director category, only Pan Pan Theatre has a lower percentage in the sample (see endnote 15). Looking at the role of Author, the Gate has the lowest level of female participation in the entire sample (6%). The nearest organisation to the Gate in the sample is Druid at 13%. It may be significant that both companies produce theatre that draws heavily on canonical texts.

The level of female representation in the category of Cast is 40% at the Gate Theatre; this is on a par with Dublin Theatre Festival and Druid, and one point below Rough Magic Theatre Company. Only two companies had a lower percentage.

In the design roles, female representation is also low, with the exception of the Costume Design category. Costume Design at the Gate records 60% female participation, again the lowest percentage, though one might observe that the Gate is breaking

the gender stereotype of this role, which is consistently female across the sample. In Set Design, female representation is at 26%; in the sample only Druid has a lower percentage (23%). Female participation in the role of Lighting Designer is at 13%, on a par with Barnstorm Theatre Company 13%. Again, Druid alone has a lower percentage (3%). Finally, in the category of Sound Design, just 1% of roles are filled by women, and only two companies have lower percentages.

Overall, in many categories the Gate is at the lower end of the table in terms of female representation. In the category of Author, the Gate Theatre has the lowest percentage of female representation.

Dublin Theatre Festival

First established in 1957, Dublin Theatre Festival runs for over two weeks every autumn, featuring performances and events in a number of key venues across Dublin. In 2017, the festival will celebrate its 60th year. Since its inception, the festival has had two major focuses: the presentation of innovative international work, alongside the staging of new Irish performances.

Over its lifetime, Dublin Theatre Festival has maintained an important place in the Irish theatre panorama. In the 1990s, the economic boom experienced by wider Irish society led to an expansion of Irish theatre, and its festivals. Dublin Fringe Festival and Dublin Theatre Festival settled into what Patrick Lonergan terms a “symbiotic relationship,” underlining how DTF influences emerging artists in Dublin Fringe Festival, and the Dublin Fringe Festival feeds artists into DTF (Lonergan 650).

Most of Dublin Theatre Festival’s programme is curated, rather than produced by the festival; as such, it is not directly responsible for employment decisions in the studied roles. The festival has a policy of only working with funded companies. The festival has some long-standing relationships with organisations such as the Abbey and the Gate, who present a performance at the festival each year. While DTF is aware of the details of these productions ahead of the festival, current Artistic Director, Willie White, states that “DTF has had no influence over the selection.” (White) In addition, programming under the Family

Season, and at venues outside the city centre is not under the direct control of the Artistic Director. (White) In terms of development, a programme called The Next Stage has been running since 2007, in addition to a programme called Play On that ran in 2012 and 2013, in which “participation has been majority female” (White).

In the period of the study (2006-2015), the festival has seen three artistic directors: Don Shipley, Loughlin Deegan and Willie White. Shipley had a short tenure of just two years at the head of the organisation, programming the 2005 and 2006 festivals. Deegan took over programming for the 2007 festival, in a period of unprecedented economic prosperity and funding for arts organisations. He outlined his vision for the festival in 2008, stating he wished to present leading artists and works of the time, an original programme, and “a diverse, interesting, and balanced programme that satisfies the Festival’s diverse audiences.” (Deegan, ‘Preface’ xiv)²⁹ Willie White took over as Artistic Director programming the festival for the first time in 2012. Since then, in the wake of the financial crash, the programme has expanded to “include bigger venues and a greater reliance on Irish companies.” (Crawley, ‘Dublin Theatre Festival Launches with Ambitious Programme for 2016’)

Dublin Theatre Festival’s data show it to be low-to mid-table in many of the studied categories. In the influential categories of Director and Author, Dublin Theatre Festival’s percentages place it mid-table when

looking at the sample as a whole. Female participation in the Director category in Dublin Theatre Festival is recorded at 36%. Five organisations are at a higher percentage of female representation in this category. In the Author category, female participation is recorded at 22% in Dublin Theatre Festival. Four organisations had higher female representation in this category, while five had a lower percentage.

In the category of Cast, Dublin Theatre Festival records 40% female participation. Here, it is on a par with the Gate and Druid. Only two companies had a lower percentage, while five companies had higher. Here, Dublin Theatre Festival finds itself at the lower end of the sampled companies.

In the Design categories, Dublin Theatre Festival shows female representation at a level that could be consistently described as mid-table. In the categories of Lighting (29%), and Set (38%) Design five companies showed the same or lower levels of female representation when compared to Dublin Theatre Festival. In the category of Sound Design, female representation was 8%, only three organisations had higher percentages. In Costume Design, Dublin Theatre Festival has 77% female representation, only three organisations had lower levels of female representation, the Abbey (74%), the Gate (60%), and Druid (66%).

Overall, Dublin Theatre Festival often records percentages that are moderate to low when compared to the other organisations in the sample. Given the number of international productions featured in the festival, the numbers point to the international extent of the gender issue.

Druid

Druid was the first professional theatre company in Ireland to be based outside Dublin when it was founded in 1975 by NUI Galway graduates Garry Hynes, Mick Lally (1945-2010) and Marie Mullen. From its humble beginnings, performing at lunchtimes and putting together a summer repertory season for tourists, Druid has grown into an international entity, showcasing talent from the west of Ireland all over the world.

On average, Druid have staged three productions per year over the course of our study. The Druid website states, "At the heart of everything we do is our audience. Our goal is to create electrifying theatre experiences for every person, in every place and every time we perform". (The Druids – Druid Theatre) The focus of Druid's programming is on text-based work, with a particular interest in playwrights representing rural Ireland. The company has a strong track record for premiering new plays of international stature and has toured extensively, nationally and internationally. In recent years, they have become renowned for their 'theatrical events', staging a number of works together as a marathon event to create a particular audience experience, such as *DruidSynge*, *DruidMurphy* and *DruidShakespeare*. Druid also operates the *Fuel* programme, which provides practical supports on a resource-sharing basis to a number of up-and-coming theatre makers in Galway each year.

The company has had two artistic directors: Garry Hynes (1975-91 and 1995 to date) and Maelíosa Stafford (1991-94). Between 1991 and 1994, Hynes was the Artistic Director of the Abbey Theatre. Hynes directs most of Druid's productions.

Overall, Druid appears in the lower levels of the sample in many roles. 81% of Druid productions were directed by a woman. This reflects the key role of Artistic Director, Garry Hynes; although invited directors also work within Druid, only three other directors have filled this position over the studied period.

In the Authors category, 13% of productions were written by women. Only one organisation, the Gate, had a lower level in the sample (6%). Two female authors were produced in the period, compared to 13 separate male authors.

In Cast, Druid has 40% representation of women, on a par with Dublin Theatre Festival and the Gate. Only two organisations had lower percentages; the Abbey (37%), Barnstorm Theatre Company (38%). Year on year, the lowest percentage of women in Cast was recorded at Druid in 2012, when 25% of roles were filled by women.³⁰ In 2014, there was a second series of works from Tom Murphy, where 67% of roles were female.

Design categories also show a long history of sustained relationships with a number of male set and lighting designers repeatedly collaborating with the Druid Artistic Director. In Set Design, Druid records female percentages of 23%, this is the lowest percentage across the sample. Druid has a high of 67%

in 2010, which is attributable to the presence of one female designer. In Lighting Design, Druid records female participation at 3%. This is the lowest percentage across the sample. Only in 2009 did the percentage rise above 0% (25%) when one female designer was employed in this role. In Sound Design, no women were employed in this category in the ten-year period.

Overall, Druid records low percentages of female participation in many roles, excluding Director.

Project Arts Centre

Dublin's Project Arts Centre was formed in the 1960s by a common artistic consensus that artists from a range of disciplines were being excluded from daily Irish life. (Merriman 392) According to Victor Merriman "[m]anifesting both discontent and future intentions, Project 67 emerged as a bold and deliberate intervention in what was an all-but moribund, Dublin-centred cultural life." (392) Project Gallery became the genesis of Dublin's Project Arts Centre which "has operated from bespoke premises built on the site of its home since 1974, in East Essex Street, Dublin." (Merriman 393)

Project Arts Centre has been home to a diverse and multi-disciplinary body of work since its founding in 1974: emerging artists, new work, established artists and productions, as well as a wide body of visual art installations. Project Arts Centre has three creative spaces: a gallery space usually used to host visual art exhibitions, the ninety-seat 'Cube' venue, and the larger 220 seater 'Space Upstairs.' (About Us) Project Arts Centre is a multi-disciplinary centre, and as such, this study only examines part of their artistic programming. Artistic Director, Cian O'Brien described Project's role within Irish theatre as "like a line producer for artists' work: we manage some companies' money and projects for them, we help them tour their work around the world with our international connections." (McConville and Forder)

From the period of 2006-2015 Project Arts Centre has had only

two artistic directors. Willie White was Artistic Director from 2002-2011, and is the current Artistic Director of Dublin Theatre Festival. White's tenure in the role was characterised by a nurturing and promotion of "new Irish artists under its Project Catalyst initiative" while simultaneously "seeking path-breaking international theatre." (Crawley, 'Willie White Is the New Artistic Director and CEO of the Ulster Bank Dublin Theatre Festival') Project Arts Centre's current Artistic Director is Cian O'Brien, who has been in the role since 2012.

The research team had difficulty accessing archives for Project Arts Centre for the years included in the study.³¹ In light of this, all interpretation of Project's data needs to be carried out with caution.

Project Arts Centre shows a mid to high level of female representation in many of the examined roles. When compared to the other sampled companies, it records relatively high levels of female participation in the category of Cast and in the roles of Lighting and Sound Design.

Project shows female participation at 41% in the category of Director. Five sampled companies recorded lower levels of participation, while four organisations recorded higher percentages, including Druid and Rough Magic Theatre (see endnote 15). Looking at the role of Author, women are represented at 30%. Six companies record lower levels of female representation in the category, while only three have higher percentages, placing Project in the upper end of the sampled companies.

In the category of Cast, Project shows a high level of female participation at 46% of all roles. Seven companies have lower percentages in this category, while only two companies recorded higher levels.

Women's participation in the Design categories is generally on the higher end, but somewhat uneven at Project. Lighting Design at Project shows 43% female participation, and this is the highest percentage across the organisations sampled, apart from Pan Pan Theatre (see endnote 15). In Sound Design women represent 14% of the roles at Project, only one company had a higher level: Dublin Fringe Festival (20%). In Costume, Project registers 87% female participation. Four companies have higher levels of representation in this role: Pan Pan Theatre (92%), Rough Magic Theatre Company and Dublin Fringe Festival (88%), and the Ark (90%). However, women appeared to fare less well in the role of Set Designer at Project. At 36% female participation, Project has a relatively low level of representation in this category. Only three sample companies have lower percentages. It is unclear from the data why there is such a divergence between the categories of set and other design roles. Further investigation is recommended.

Overall, female representation at Project is mid to high when compared to the other sampled companies in almost all the categories analysed.

The Ark

In September 1995, Europe's first custom-designed arts centre for children opened as part of the renewal of the Temple Bar area as Dublin's cultural quarter. From its foundation, the Ark was a producing house.

The mission of the Ark is to "spark childhood imagination by making and sharing great art for, by and about children, bringing joy and creating a cultural engagement that lasts a lifetime." ('About The Ark | The Ark's Vision & Mission') The Ark Programming Policy is to produce, curate and commission work for the specific audience of children aged between 2-12. ('About The Ark | Programming Policy') It is a multi-disciplinary venue and the programming objective is to constantly drive and create new and fresh work and approaches across art forms, with fresh programming themes and concepts each year. As with other multi-disciplinary spaces considered, this study will only report on part of its output.

The Ark has a full-time artistic team, and the majority of work is commissioned as well as initiated, devised, curated and developed in-house. From 2010, the Ark has had a full-time theatre programmer in situ reporting to the Ark's Director, along with both a Music and Visual Arts Programmer. The theatre programmer also has responsibility for the Family Season during the Dublin Theatre Festival. The Ark produced an average of five theatre productions each year, along with a number of works classified as visual arts or puppetry not included in our scope.³²

For most of the period of this study, Eina McHugh was the Director of the Ark. McHugh took up this position in 2005. Between 2012 and 2013, Arthur Lappin was Acting Director. In April 2015, Aideen Howard took the post of Director.

Women are well represented at the Ark in most of the categories we have studied. They are most present in the categories of Costume (90%), Set Design (69%), Directors (51%) and Cast (50%). The organisation achieves the highest percentage of female representation of all the sampled organisations in the category of Author, on a par with Dublin Fringe Festival at 39%. In the category of Director, the Ark records female participation at 51%.³³ In this category, only two organisations have a higher percentage female representation; Druid (81%) and Rough Magic Theatre Company (80%, see endnote 15). Looking at Cast, the Ark records complete gender equality recording a 50/50 breakdown between female and male actors. In this, the organisation is in similar territory to Dublin Fringe Festival (51%) and five points higher than the next closest organisation, Project Arts Centre (45%).

In the Design categories, the picture is more mixed. Female representation in Costume is 90%, Set Design is at 69%, Lighting Design at 29% and Sound Design at 5%. Examining the Set Design category, the Ark is in company with Barnstorm Theatre Company at 74% and Pan Pan Theatre 84% (see endnote 15). This is an unusual category in that the figures vary significantly across the sample from 23% at Druid to 84% in Pan Pan Theatre. Moving to Lighting Design,

female representation at the Ark is recorded at 29%, on a par with Dublin Theatre Festival, and is also close to the Abbey (25%). In the category of Sound Design, the Ark records female participation at 5%, on a par with the Abbey and one point above Barnstorm Theatre Company (4%), however only four companies in the sample recorded higher representation. Both of these figures seem low compared to the other categories studied, and we recommend further investigation.³⁴

Rough Magic Theatre Company

Rough Magic Theatre Company was co-founded in Dublin in 1984 by Lynne Parker and Declan Hughes, following their graduation from Trinity College Dublin. The decision to found their own company grew partially because there were no other opportunities available in Dublin for novice directors at the time. (Deegan, 'Lynne Parker In Conversation With Loughlin Deegan' 393)

The company's programming now draws from three distinct strands of work: commissioning new work by Irish writers, producing contemporary international writers, and drawing upon the classical repertoire. (Walsh 458) Rough Magic Theatre Company is not venue-based; the main avenues of performance for their work are Project Arts Centre in Dublin, and national and international tours (primarily to the UK). (Merriman 395)

In 2001, Rough Magic established SEEDS, a two year artist development and mentorship programme. The first iteration was for playwrights and run in partnership with Dublin Fringe Festival. Subsequent SEEDS programmes were open to a diversity of theatre artists including directors, writers, designers and production managers.

Rough Magic Theatre Company records high levels of female representation in a number of categories, and is recorded mid-table in others. The company's female Artistic Director also often acts as Director, and as such, the company records 80% female participation in this role. Only Druid,

which also has a female Artistic Director, and as such records 80% female participation in the role of Director. Only Druid, which also has a female Artistic Director, records higher representation in this category (81%). In the categories of Author (22%) and Cast (41%), Rough Magic Theatre Company finds itself in the middle of the sampled organisations. In the Author role, four organisations recorded lower percentages. In the category of Cast, four organisations recorded higher percentages.

Looking at the Design categories, we see that Rough Magic Theatre Company approaches parity in the category of Set Design (46%), on a par with Dublin Fringe Festival. Only three organisations recorded higher levels of female participation here. In Lighting Design, Rough Magic Theatre Company records female participation at levels of 69%, again on a par with Dublin Fringe Festival. Looking at the category of Sound Design, we see that Rough Magic Theatre Company shows female representation at 12%, ranking it third highest among the sampled companies after Dublin Fringe Festival and Project Arts Centre. In Costume Design, Rough Magic Theatre Company registers 88% female participation, on a par with Dublin Fringe Festival. Only Barnstorm Theatre Company has a higher percentage (100%).

When compared with the sampled organisations, Rough Magic Theatre Company shows high levels of female representation in the categories of Director, Lighting, Sound and Costume Design.

Dublin Fringe Festival

Dublin Fringe Festival was founded in 1995 by theatre company Bedrock Productions. The festival was “[o]riginally intended to run simultaneously with the Dublin Theatre Festival” (Lonergan 650), but since 2006 it has been curated as a separate festival in its own right.

Dublin Fringe Festival is a three week long multi-disciplinary performing arts festival which takes place in early September annually. Festival Director, Kris Nelson described the festival as “home to bold ideas, brave performing arts and adventurous audiences”, and as “the state’s most significant platform for emerging and independent artists.” (Nelson) The festival provides emerging, and established artists with the opportunity to showcase new work across a variety of disciplines.³⁵ It utilises venues ranging from established theatre venues as well as gallery spaces, bars and cafés, and public spaces across Dublin city.³⁶ For the purposes of this study, as with all other multi-disciplinary organisations sampled, only theatre programming is considered.

The festival has provided many young and emerging artists with an opportunity to access the Irish theatre scene, and has most significance at the beginning of an artist’s career. Dublin Fringe Festival often gives the Irish theatre industry a glimpse of how Ireland’s new and emerging artists are, and will be. Its open applications system and acceptance of productions that are not in receipt of external funding allows successful

applicants a doorway into the Irish theatre industry. Dublin Fringe Festival offers supports to artists through their Fringe Lab, providing “opportunities for networking, professional development, workshops, skill development, artist talks and training in the lead up to the festival.” (Nelson)³⁷ Our data indicate that Dublin Fringe Festival presents an average of 39 theatre performances per year. In terms of programming, Kris Nelson points out that “Dublin Fringe Festival is a presenter not a producer of work.” As is the case with Dublin Theatre Festival and other organisations that predominantly present work in the sample, Dublin Fringe Festival “don’t intervene in personnel decisions such as casting or hiring of a designer.” (Nelson)

Over the course of the study period, Dublin Fringe Festival has had three Artistic Directors. Wolfgang Hoffman acted as Artistic Director from November 2004 to 2009 (Falvey).³⁸ Hoffman was succeeded by Róise Goan in 2009; during her time at the helm, she was credited with doing more with fewer resources, and “investing in home-grown talent.” (Crawley, ‘How Róise Goan Grew the Fringe’) Kris Nelson took over from Goan in 2014.

Dublin Fringe Festival approaches gender parity in a number of categories: Director (49% female participation), Cast (51%) and Set Design (46%).

In the category of Director (49%), Dublin Fringe Festival is two percentage points lower than the Ark. Only two other organisations show a higher percentage of female participation; these are Druid (81%) and Rough Magic Theatre Company (80%, see footnote 15). In the Director category then, Dublin Fringe Festival is at the higher level of the table.

In the category of Cast, at 51% Dublin Fringe Festival is one point higher than the Ark, and four points higher than Project Arts Centre. Dublin Fringe Festival shows the highest level of female representation in this category.

In Set Design (46%), Dublin Fringe Festival's percentages are on a par with those of Rough Magic Theatre Company in this category; however, three companies had a higher percentage across the sample.

When looking at the category of Author, Dublin Fringe Festival registers 39% female representation. Here, they are at the top of the table, and on a par with the Ark. Along with the Ark, Dublin Fringe Festival are the sector leaders in terms of female representation in authorship.

In the category of Sound Designers, Dublin Fringe Festival records 20% female participation. Dublin Fringe Festival have the highest representation of women in Sound Design across the sample. Lighting Design reaches 34% in female representation, again on a par with Rough Magic Theatre Company. In this category, only two companies have a higher percentage. This places Dublin Fringe Festival at the higher levels of female representation in the category.

Female participation in Costume Design at Dublin Fringe Festival is recorded at 88%. Only two organisations had higher female representation.

Overall, Dublin Fringe Festival records high levels of female participation in many areas. It approaches gender parity in the roles of Director, Cast and Set Design, and it is at the top of the sampled organisations in the categories of Author, Cast and Sound Design.

Barnstorm Theatre Company

Barnstorm Theatre Company was founded in 1991 by Artistic Director, Philip Hardy. It was established to develop a theatre practice reaching beyond the traditional theatre-going audiences, with a specific focus on professional theatre for young audiences, community theatre, and outreach (Playography Ireland). Based in Kilkenny, the company has built a national reputation for its work in the field of children, young people, education and community theatre.

In its 25 years, Barnstorm Theatre Company has pioneered work for children and young people through professional theatre productions and educational outreach programme with primary and secondary schools. The provision of a high-quality Theatre for Young Audiences programme is part of a multi-strand approach to bring theatre to the wider community through collaboration and partnerships with local communities and on-going local theatre training, and it has a strong focus on touring. Barnstorm Theatre Company has worked with playwrights like Maeve Ingoldsby, Mike Kenny, and recently with writer and director Sarah Argent.

During its work over the last 25 years, Barnstorm Theatre Company has produced over 90 productions including 13 new plays commissioned by the company (Playography Ireland). Barnstorm Theatre Company tours nationally and internationally with its Theatre for Young Audiences, reaching between 10,000 and 15,000 children annually.

Barnstorm Theatre Company comprises four permanent staff. In addition to his programming responsibilities as Artistic Director, which he has filled for the duration of our study, Philip Hardy is the resident director and has directed all professional theatre productions in the last ten years, apart from **The Bockety World of Henry and Bucket** and **Me Too!** directed by Sarah Argent ('Productions').

Barnstorm Theatre Company's data paint quite a mixed picture. Looking first at the category of Director, we see that female representation in this category is recorded at 22%. This places Barnstorm Theatre Company mid-table for directors, on a par with Dublin Theatre Festival. Five of the sampled organisations are at a higher percentage of female representation in this category. However, it should be acknowledged that this figure reflects the fact that the majority of the company's productions are directed by Barnstorm Theatre Company's male Artistic Director. This is consonant with the percentages found in female-led companies in the sample, like Rough Magic Theatre Company (80%) and Druid (81%).

In the Author category, 31% of the recorded writers are female. Only two organisations have higher female representation in this category, while seven had a lower percentage, placing Barnstorm Theatre Company towards the higher end of the table in this category. However, looking at Cast, we see that women are recorded at 38% of the organisation total. Only the Abbey has a lower percentage

(37%), while eight companies have higher percentages. This places Barnstorm Theatre Company at the lower end of the table.

In Design roles, levels of female representation are again varied. Women are well represented in the categories of Set Design (74%) and Costume Design (100%). In Set Design, Barnstorm Theatre Company is second only to Pan Pan Theatre (82%), while eight organisations record lower percentages on this front. Barnstorm Theatre Company scores the highest in the Costume category out of any of the organisations surveyed. In the remaining two categories, women fare less well at Barnstorm Theatre Company. In the category of Lighting Design women are represented at 13%, on a par with the Gate. Only Druid records a lower percentage (3%), while seven organisations score higher than Barnstorm Theatre Company in this category. This places Barnstorm Theatre Company at the lower level of the table. In Sound Design, female participation is recorded at 4%. Three organisations score lower in this category, while six have higher percentages, placing Barnstorm Theatre Company mid-table.

Overall, Barnstorm Theatre Company's performance is markedly varied; on Costume, Set Design, and Authors, Barnstorm Theatre Company display strong figures for female employment. On Sound Design, Lighting Design, and Cast, it ranks lower in the table. Some of this variation may be attributable to the company's small structure and funding model.

Pan Pan Theatre

Pan Pan Theatre, founded in 1991, is a Dublin-based theatre company with an international profile. Under the leadership of co-founders and co-directors Aedin Cosgrove and Gavin Quinn, the company is dedicated to "[d]eveloping new performance ideas [...] born from a desire to be individual and provide innovation in the development of theatre art." ('Pan Pan Theatre') The company focuses on creating original works through the development of new writing and "through the totally unique expression of established writings." The company has toured extensively to countries such as Germany, Canada, Korea, Australia, and China, and have had international success with productions like **The Playboy of the Western World** (2006), **The Crumb Trail** (2009), and **All That Fall** (2011).

Pan Pan Theatre is a small company that has two full-time, and one part-time employee, though they have established and on-going collaborations with other artists.³⁹ Given the small size of the organisation and their limited budget, Quinn and Cosgrove tend to fill the roles of Director and Designer respectively for the majority of productions. The company is in receipt of Arts Council funding, though it should be noted that it is the organisation in receipt of the least amount of funding in this study's sample. According to the data gathered in this study, Pan Pan Theatre produces an average of three productions per year, while **Irish Playography** lists 16 productions associated with them over the lifetime of the company. Touring is an important element in the company's output, and productions in

Ireland are regularly staged in venues such as Project Arts Centre, Smock Alley, and Samuel Beckett Theatre. In addition, Pan Pan Theatre curates an International Mentorship Programme, first established in 2012. ('Pan Pan')

Over the period of the study, Quinn and Cosgrove have held the position of co-directors of the company. **Irish Playography** identifies, in the company's artistic mission, a constant examination and challenging of "the nature of its work" to ensure resistance to "settling into well tried formulas". Pan Pan Theatre has employed a multi-disciplinary approach to produce both new writing, and staged radical reimaginings of canonical texts. A defining feature of Pan Pan Theatre's output has been the unquestionable originality of the work, whether the writing is new or "through the totally unique expression of established writings." ('Companies – Pan Pan')

The figures emerging from an analysis of Pan Pan Theatre show a polarisation in a number of categories. That female representation reaches 100% in Lighting Design and 70% in Set Design, but is recorded at 0% in the category of Director is heavily influenced by the company's small size and structure, as well as its limited opportunities to employ outside individuals. Female participation in the Cast category is 42%, on a par with the Gate (40%) and Dublin Theatre Festival (41%).

Looking at the category of Author, we observe that female representation is 20%. Three organisations showed lower levels of representation in this category.

Overall, the picture painted by Pan Pan Theatre figures is polarised, but this could simply be a reflection of the small structure of the organisation, and its limited funding.

The background is a solid red color. It features several concentric circles in the upper left quadrant, with the innermost circle being a darker shade of red and the outer ones being lighter. In the lower right quadrant, there are several overlapping, semi-transparent geometric shapes, including rectangles and a large 'X' shape, in various shades of red and orange.

Conclusion

The lowest
percentage
of female
Costume
Designers in
any year was
at Druid in
2011: 25%



Conclusion

This report has quantified and described the extent of gender imbalance in the Irish theatre sector.

It is now evident, not just from anecdotal accounts but from statistical analysis, that Irish theatre has a significant gender problem. Women are poorly represented in the majority of key roles in the top-funded theatre organisations in Ireland. The information contained in this report is the first step along a path towards achieving gender parity.

The study finds that organisations higher up the funding scale show lower levels of female representation in most roles when compared to those in receipt of lower amounts of Arts Council funding. This seems counter-intuitive, as one might assume that a higher level of funding would correspond with greater flexibility in hiring practices.

It also reveals that women have not achieved parity in any of the roles studied, except for Costume Design. Critically, women are represented at lower levels, at just 28%, in the key category of Author, a role that is of central importance in Irish theatre history, and retains a significant authority in contemporary work.

The organisations that showed highest levels of female representation are the Ark, Rough Magic Theatre Company and Dublin Fringe Festival. These companies are in receipt of lower amounts of public funding, compared with the Gate and the Abbey Theatres, but show high levels of female representation. It's difficult to say what common features they may share, but we recommend further investigation.

All good studies give rise to a series of unanswered questions, prompting further studies. We understand that the issue of gender equality does not exist in isolation and this study is only a small part of a necessary project working towards a wider understanding of diversity and equality. During the period of this research a number of key areas emerged as in need of attention in Irish theatre. A study that tracks female participation at all career stages from third level, to emerging artist stage, to a more established role in the industry would provide valuable information. A comparative analysis of pay scales in relation to all of the data we have gathered on diverse roles would be insightful. A more nuanced study of Cast, which considers the complexities of role type and speaking time would be helpful. Finally, the representation of transgender and non-binary individuals, as well as the depiction of race and foreignness on our stages, should be further studied.

We believe that the numbers should continue to be recorded and studied. We are conscious at this juncture, that a year of data from 2016 has now gone unrecorded. We believe that organisations can play a part in tracking the data by counting their own company's output. We recommend that all organisations in theatre count the gender balance in their programming, and release that information at regular intervals, alongside programming announcements.

The data from these publically-funded organisations demonstrate that as the funding increases, the theatre space expands and the audience reach

amplifies, the opportunities for women narrow. The equality gap has now been identified and quantified. There are a maximum of 41 percentage points needed to achieve gender parity on the Irish stage. We call on funding bodies, theatre companies, practitioners and audiences to set out measures to surmount this gap to achieve gender equality.

The specific gap in percentage points for women to achieve parity in individual roles is as follows:

Sound Designer	41%
Author	22%
Lighting Designer	16%
Director	13%
Set Designer	10%
Cast	8%
Costume Designer	-29%

We recommend that these percentage points are made into concrete targets, backed by practical plans of action, so that the industry can ensure that the future will be different for women in Irish theatre.

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A total of
928 Director
positions
were counted



Appendices

Appendix 1: The Wider Context

In preparing for the publication of this research, we looked at a number of examples of reports, both American and European, which have considered the very broad subject of female representation in the arts. This is a brief summary of key reports that have informed our research. Some of the reports that follow reported only once, while others report on a yearly basis.

The 2009 report from Emily Glassberg Sands, **Opening the Curtain on Playwright Gender: An Integrated Economic Analysis of Discrimination in American Theater**, is an innovative study from an undergraduate researcher at Princeton University. Despite its origin as an undergraduate thesis, the results are verified by a number of economists and the work has been validated by a number of professionals in the industry. Glassberg Sands collected a range of possible explanations for the consistently low number of female-written scripts chosen for production in New York, through discussions with playwrights, artistic directors, and producers. She applied human capital explanations and discrimination explanations to playwriting, and finds that there is a shortage of female-authored scripts for theatres to consider.⁴⁰ However, she finds that female playwrights face more barriers in achieving production than do their male counterparts. To quote her report, 'Results of my adaptation of the experimental audit study reveal ample evidence of all three forms of taste-based gender discrimination in theater' (Glassberg Sands 104). She also finds that female work on Broadway produced greater

profits, a heartening statistic until one considers that this may mean women who do have their work produced on Broadway have to consistently out-perform their male counterparts to reach that level. But Glassberg Sands' most unexpected discovery is that responses from female literary managers and artistic directors showed greater discrimination to women than to male playwrights. In other words, while one might expect increasing the number of female artistic directors would have a knock-on effect for female playwrights, that's not the case in New York. These findings support our decision to collate data across a range of roles in theatre (director, author, cast and technical) to allow for future explorations of the connections between these roles.

The **Ou Sont Les Femmes?** movement in France, by the Société des Auteurs et Compositeurs Dramatiques has published figures on gender balance in theatre on a yearly basis since 2012. They have been counting methodically, season by season, the number of works by women programmed in live performance, and in cinema. They demonstrate how reports such as this can be expanded, to include other art forms and more in-depth analysis, and to allow the data to be tracked over time.

In 2016, Christine Hamilton took her lead from the French report. Her work **Where are the women?** was a single analysis of a range of creative roles by gender in Scottish theatre. She had noticed that neither Creative Scotland⁴¹ nor the Scottish Government gathered such data.⁴²

Hamilton, and a team of unpaid volunteers, carried out a desktop review by gathering data using digital sources. They collated data from 24 theatre companies that included 1,698 roles.

Like the **#WakingTheFeminists** study, the Scottish report focused on publicly funded companies and excluded education/outreach productions and other groups not focused on presenting professional work. However, they only investigated work produced by organisations (not visiting work presented by them) and their research was done mainly via online sources (company websites) to cover one year only (2014/15). Hamilton found that men were in the majority of almost every category of creative endeavour; women represented 39% of playwrights and slightly more for directors. She reported, however, that women had a higher percentage of representation in the roles of assistant directors or choreographer/movement director. In all areas of design, there was a low representation of women.

Tonic Theatre in the UK have been investigating gender equality since 2011, and continue to find unique and innovative methods to approach the issues of representation, access and diversity. Their work with theatre companies has been tracked by academic researchers at the Central School of Speech and Drama in London. They piloted the Advance programme, working on a qualitative model, in 2014 and the second cycle began in 2016. Also in the UK, Daniel Sage and Catherine Rees published an article entitled 'To Do Or Not

To Do (Gender)' and Changing the Sex-Typing of British Theatre in the organisational psychology journal **Gender, Work & Organization** in September 2016. Their research used a qualitative interpretive approach, based on twenty-four individual interviews to address how concepts of un/doing gender might be engaged, and developed, to understand the sex typing of work in the theatre industry.

In New York, Julia Jordan and Marsha Norman introduced **The Count: an ongoing study** by the Lilly Awards in partnership with The Dramatists Guild, who funded the study. They analysed three years of data from professional productions in regional American theatre, counting the number of plays produced written by women. The full **Count** study analyses gender, race, nationality, genre and whether the productions were of new work or revivals. When the first report was produced in 2015, it revealed that 62.7% of plays produced were written by American white men while 3.4% were written by American women of colour.

Across the globe, there are concerted efforts to capture and share data that can bolster the recognition of female artists in the creative industries. We are proud to count Irish women and to include our work in this wider context.

Appendix 2: Acknow- ledgements

#WakingTheFeminists is supported by The Community Foundation for Ireland.

A great many people have contributed in various ways to the publication of this report. Both the research project and the writing are very much a group effort, born of and produced in the spirit of collective action. The research team, Dr. Brenda Donohue, Dr. Ciara O'Dowd, Dr. Tanya Dean, Ciara L. Murphy, Kathleen Cawley, and Kate Harris, would like to thank a number of individuals and groups that helped develop and further the study over the course of a year.

We would firstly like to thank Mary Duffin, Joanna Crawley, Gráinne Pollack and Dairne O'Sullivan for their assistance with the gathering of vital data for the project.

This project benefited from the consultation of various industry experts over the course of the research, without which the study would have been lacking. We would like to extend special thanks to the following: Siobhán Bourke and Claire Keogh from Irish Theatre Institute for their insights on the Irish theatre industry; Prof. Patrick Lonergan at the Centre for Drama, Theatre and Performance at NUI Galway for his support on the research and publication of this project; Rachel West, Jocelyn Clarke and David Parnell of The Arts Council for their support, provision of access to necessary materials, and valued advice; Róise Goan for her insight and formidable memory; Loughlin Deegan for his consultation; and to the **#WakingtheFeminists** research committee: Sarah Durcan, Lian Bell, Anne Clarke, and Caroline Williams for their guidance, support and experience.

This research would not have been possible without the cooperation of the companies sampled herein, so we would like to extend special thanks to the following companies for their assistance: the Abbey Theatre, particularly Mairéad Delaney, Neil Murray and Graham McLaren; the Gate Theatre, particularly Teerth Chungh and Michael Colgan; Dublin Theatre Festival, particularly Willie White, Sinead McHugh, and Collette Farrell; Druid, particularly Sarah Lynch and Róisín Stack; Project Arts Centre, particularly Cian O'Brien; the Ark, particularly Aideen Howard, Marie Fleming, Al Russell, and Liam McCarthy; Rough Magic Theatre Company, particularly Lynne Parker; Dublin Fringe Festival, particularly Kris Nelson, Ruth McGowan, with special mention to Bee Sparks; Pan Pan Theatre, particularly Gavin Quinn and Aoife White; and Barnstorm Theatre Company, particularly Vincent Dempsey, Philip Hardy, and Nuala Roche.

The information contained in this research project was garnered by researchers from several archives across the country. As such, we would like to extend thanks to Barry Houlihan (archivist) and John Cox (librarian) from NUI Galway; Sandra McDermott, Thomas Desmond, and Mary Broderick from the National Library of Ireland; and Pascal Letellier, from the Arts Council.

We would also like to acknowledge the generous work of the designers 'Studio aad' who contributed to this project with their design for "One Thing More" and Siobhán Griffin "Alphabet Soup" for designing the final report.

Appendix 3: Biographies

Director of Research:

Dr. Brenda Donohue

Associate Researchers:

Dr. Ciara O'Dowd & Dr. Tanya Dean

Research Team Members:

Ciara L. Murphy, Kathleen Cawley
& Kate Harris

Research Partners:

Irish Theatre Institute & NUI Galway

#WakingTheFeminists

Research Committee:

Lian Bell, Anne Clarke, Sarah Durcan
& Caroline Williams

Dr. Brenda Donohue

Director of Research

Dr. Brenda Donohue graduated from Trinity College in 2013 with a thesis on contemporary female playwrights in Ireland and Italy. Her doctoral thesis considered how playwrights like Emma Dante and Marina Carr negotiate a profession that has traditionally been defined in masculine terms, and examine the influence of such a status on their artistic processes as well as their theatrical work. Her writing has featured in **Contemporary Theatre Review**, **Modern Drama**, as well as a number of edited collections. Brenda has lectured in the Italian and Drama departments in Trinity College Dublin. Since 2009, she has collaborated with Teatro della Limonaia in Florence and Tri-boo in the roles of translator and dramaturg. Brenda has been a member of the Irish Society for Theatre Research and the International Federation for Theatre Research since 2009. She is currently working in Education Research with the Educational Research Centre, Drumcondra.

Dr. Ciara O'Dowd

Associate Researcher

Dr. Ciara O'Dowd was a College of Arts Doctoral Scholar at NUI Galway until 2015, where she wrote her thesis on **The On- and Off-Stage Roles of Irish Actresses of the Abbey Theatre in the 1930s**. She studied Drama and English Literature at Trinity College Dublin and Glasgow University before gaining a first-class honours Masters in Writing from NUI Galway. Her writing on Irish theatre has been published in **New Hibernia Review**, IATC journal **Critical Stages** and **Theatre Topics**. Since 2012, she has been a theatre assessor for the Irish Arts Council; she has also been on the Programming Committee for the Galway Theatre Festival and a recipient of a New Writing Bursary from Dún Laoghaire-Rathdown County Council. In 2016, she received the HD Fellowship in English Literature from Yale University.

Dr. Tanya Dean

Associate Researcher

Dr. Tanya Dean is Lecturer in Drama at Ulster University. She recently completed her Doctor of Fine Arts with Yale School of Drama, where she also received her Master of Fine Arts in Dramaturgy and Dramatic Criticism in 2011. Her dissertation focussed on the relationship between European theatre and the evolution of the fairy tale as a literary form. Tanya has lectured at Yale School of Drama, Yale University, and NUI Galway. She is the former General Manager for **Irish Theatre Magazine**, and also served as co-Managing Editor for **Theater** magazine. In 2017, Tanya received the New Scholars' Prize from the Society for Theatre Research. Her writing has appeared in **Irish Theatre Magazine**, **Theatre History Studies**, and numerous edited collections. Tanya has also worked extensively as a freelance dramaturg and theatremaker in both Ireland and the US. Tanya is the Associate Dramaturg for Then This Theatre Company in Dublin.

Ciara L. Murphy

Research Assistant

Ciara L. Murphy is a second year PhD Candidate at the Centre for Drama, Theatre and Performance at NUI Galway. Her research focuses on participatory performance in public space in contemporary Irish performance. Her doctoral research is supported by the NUI Galway Doctoral Scholarship. She received a Bachelor of Arts in English and Drama Studies from University College Dublin in 2011 and completed her Master of Arts in Drama, Theatre, and Performance Studies at University College Dublin in 2012. She currently serves as the Regional Editor for Ireland for **The Reviews Hub**, a position she has held since 2012.

Kathleen Cawley

Research Assistant

Kathleen Cawley completed her Masters in Drama and Theatre Studies at NUI Galway this past autumn. She received a dual undergraduate degree, with honours, from the University of Chicago in English Language and Literature, and Theatre and Performance Studies. Since then she has been working as an independent producer and dramaturg with a particular interest in memory and verbatim work. Kathleen has trained in improvisation and comedy writing at The Second City and The Annoyance in Chicago.

Kate Harris

Research Assistant

Kate Harris received a BA 1st Honours in Drama and Theatre Studies, from UCC in 2008, and also holds an MPhil from Trinity College Dublin in Theatre and Performance Studies, awarded in 2010. Since 2005, she has worked as a drama facilitator and theatre maker, using participatory theatre techniques to work in partnership with artists, community groups, and educational institutions. Commissions include workshops and devised theatre performances for Amnesty International, National Institute of Intellectual Disabilities, and the School of Nursing and Midwifery (TCD). In addition, she has also worked extensively with Smashing Times Theatre Company designing and delivering drama workshops for peace and reconciliation in border communities, and with Sticks and Stones Theatre Company delivering anti-bullying workshops in primary and secondary schools around Ireland.

#WakingTheFeminists

Report Commissioners

#WakingTheFeminists is a grassroots campaign for equality for women in Irish theatre that has had a significant impact on the Irish arts community. #WakingTheFeminists is supported by The Community Foundation of Ireland. For more information see wakingthefeminists.org

Endnotes

1. See Irish Theatre Institute (**Irish Playography New Irish Plays Premiered, Irish Playography SNAPSHOT 2000-2014**), Theatre Forum (**Survey of Payscales**), Loneragan ("There Are No Irish Women Playwrights..?", "Irish Women Dramatists: Some Facts And Figures").
2. CSO preliminary figures from Census 2016 gives number of males in Ireland as 2,310,500 and females as 2,363,300, putting women at 50.6% of the population.
3. For more on this, see **2.2.4 Defining Gender** in the Methodology chapter.
4. Within the sample, Project Arts Centre, Dublin Fringe Festival, and The Ark are multi-disciplinary organisations.
5. For more information on individual researchers, please see the biographies section.
6. For example, where a play written by Shakespeare was adapted by a contemporary author, such as Mark O'Rowe, O'Rowe is recorded as the writer. We are conscious that issues of authorship in regard to versions and adaptations are complex and nuanced; however, as this is a survey of employment, we count them accordingly.
7. The realities present in other theatre companies and organisations may be quite different to those outlined here.
8. Note that these are not strictly speaking the top ten funded organisations, as we have selected a sub sample of festivals as discussed in detail below.
9. Within the sample, four festivals appear. In descending order of funding, these are: Dublin Theatre Festival, Galway Arts Festival, Kilkenny Arts Festival, and Dublin Fringe Festival.
10. In one case, researcher Ciara L. Murphy wrote to the artists directly to obtain production information for their work featured in one of the sampled organisations.
11. Our definition of gender is informed by Materialist feminism, which views gender as a cultural construct and consequently, something that is fluid and unfixed. In accordance with Judith Butler, it holds that gender is not a biological binary, but rather a performative act. Materialist feminism developed from traditional Marxist feminism and is characterised, in terms of theatrical criticism, by a "deconstruction of the mythic subject Woman to look at women as a class oppressed by material conditions and social relations" and the rejection of gender polarisation as "a social construct oppressive to both women and men" (Dolan 10).
12. The issue of trans-inclusivity is one that many established studies are only now beginning to incorporate into their methodology. We followed the lead of **The Count**, where non-binary or transgender writers were counted by the pronoun they used to self-identify at the time the counted production took place. **American Theatre Magazine** started recording people who identify outside the gender binary for the first time in 2016, again on the basis of self-identification.
13. Further to this, it's worth pointing out the practicalities of this approach. Following this method, if a person was identified as male in a programme in 2006, for example, and later is mentioned in a separate programme as female, then in the first instance the person is recorded as male, and in the second as female.
14. We went further in our efforts to improve the inclusivity of the study (after consultation with the Transgender Equality Network of Ireland (TENI)), appealing through social media for artists who identify as Trans or Non-binary to contact us. As a result of this, we were contacted by one individual who has been recorded in the data. On issuing the provisional data at the "One Thing More" event, we did not explicitly state that the statistics included an unspecified number of trans or non-binary individuals.

15. In a number of organisations, Artistic Directors also fill creative roles regularly. These are:: Druid (Artistic Director, Garry Hynes regularly acts as Director), Rough Magic Theatre Company (Artistic Director, Lynne Parker regularly fills the role of Director), Barnstorm Theatre Company (Artistic Director, Philp Hardy regularly acts as Director), and Pan Pan Theatre (Co-Artistic Directors Aedín Cosgrove and Gavin Quinn regularly fill the Lighting and Set Design, and the Director roles respectively).
16. For example, a show produced by Rough Magic Theatre Company and presented in Project Arts Centre would be represented in our data in the figures for each of the individual organisations. However, any duplication has been removed when calculating the overall percentages.
17. A total of 928 Director positions were counted.
18. A total of 959 Author positions were counted.
19. This figure counts individual authors, and does not take into account how many times an author has had their work produced.
20. A total of 4815 Cast roles were counted.
21. With the exception of the role of Costume Design, where women are better represented than men.
22. A total of 673 Set Design positions were counted.
23. A ten year period is studied for each organisation. Therefore, as there are ten organisations, a total of 100 separate years is studied in the sample.
24. A total of 707 Lighting Design positions were counted.
25. A total of 574 Sound Design positions were counted.
26. A total of 549 Costume Design positions were counted.
27. There is a general trend among the first eight sampled organisations whereby the higher the level of funding received, the lower the female representation. This is not a perfect curve; two organisations deviate from the pattern by 1%.
28. Note that this is 1 percentage point higher than the figure reported at #WakingTheFeminists "One Thing More" event at the Abbey on 14th November 2016. The Ark provided the research team with additional data after this date, and it is the analysis of this data that is responsible for the percentage shift.
29. Just prior to his departure from position of Artistic Director, **Irish Theatre Magazine** judged that under Deegan's steerage, Dublin Theatre Festival had become "more conspicuously engaged with its city, its country and its culture to become something more than an editorial on the state of the artform." (Crawley, "Willie White Is the New Artistic Director")
30. DruidMurphy was produced this year.
31. The National Library of Ireland were instrumental in facilitating access to the archive of Project Arts Centre, much of which remains uncatalogued. The team accessed comprehensive records at NLI for Project for the years 2006-2012. Little material was available in the NLI for years 2013, 2014, 2015. Cian O'Brien has stated that Project is in the process of cataloguing what material is found in Project, but the research team was unable to access the material at this time.
32. While from time to time The Ark announces calls for artist development opportunities across different genres, they don't have a dedicated space or time in their annual programme for a development programme due to high-capacity usage of facilities.
33. Note that this is 1 percentage point higher than the figure reported at the #WakingTheFeminists "One Thing More" event at the Abbey on 14th November 2016. The Ark provided the research team with additional data after this date, and it is the analysis of this data that is responsible for the percentage shift.
34. The inconsistency may be due to a conflation of roles, the ensemble nature of small productions, or the manner in which roles are recorded. In addition, it should be noted that data on the design team were significantly more difficult to source than information on other categories in this organisation. 40 – 60% of shows sampled contained information on the Design roles, while the team was able to source information on directors/authors in almost 80% of cases.
35. Including performance, theatre, performance art, live art, music, comedy, cabaret, burlesque, circus, installation, and visual art, dance, spectacle, experiential parties, and other hybrid forms.
36. Such as the Peacock Stage, Bewley's Café Theatre, O'Reilly Theatre, Project Arts Centre, Samuel Beckett Theatre, Smock Alley Theatre, The Lir Academy, and The New Theatre.
37. Fringe Lab also offers subsidised or free rehearsal, creation and development space, and artist office residencies.
38. Unfortunately, there is minimal critical information available about Hoffman's period as Artistic Director for the Dublin Fringe Festival. Indeed, during the process of compiling this report, it became clear that there was a significant poverty of archival material available on the Dublin Fringe Festival for the earlier years of our study.
39. The Pan Pan Theatre website lists Zoe Ní Riordáin, Lian Bell, Maeve Stone, Jimmy Eadie, Andrew Clancy, Rob Usher, and Simon Doyle as collaborators.
40. As the **New York Times** reported on 23 June 2009, Ms Sands found, over all, the work of men and women is produced at the same rate. The artistic directors have a point: they do get many more scripts from men.
41. Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland. They distribute funding from the Scottish Government and the National Lottery.
42. An earlier report from Stellar Quines Theatre Company had documented the place of women in Scottish theatre from 1993, but it was a historical and qualitative review that stopped in 2009.

Women
are under-
represented
in every
role studied
except
Costume
Design



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